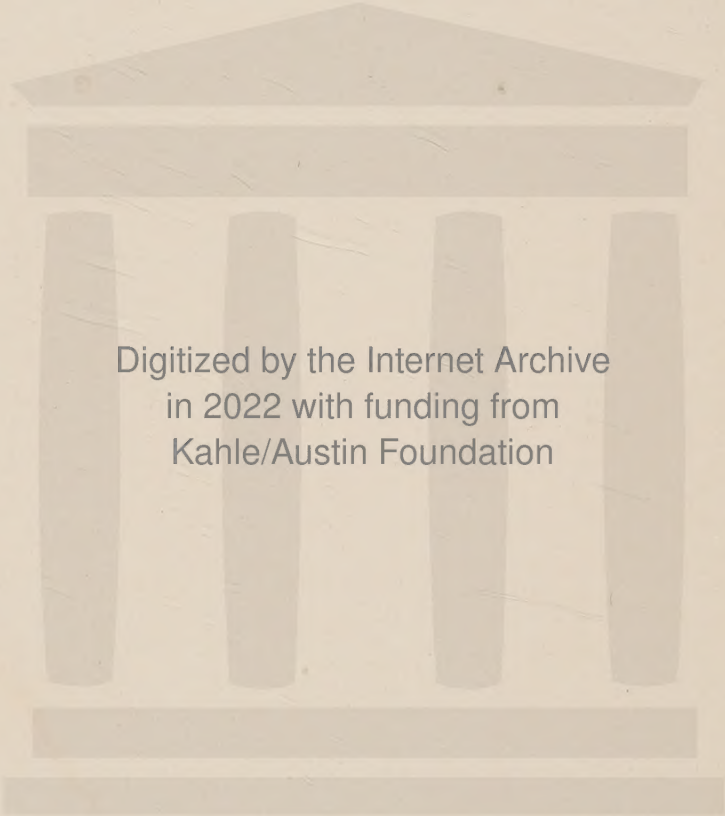
STUDIES IN ART

ANNA VON RYDINGSVÄRD

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Art Studies for Schools

OR

HINTS ON THE USE OF REPRODUCTIONS OF HIGH ART IN THE SCHOOLROOM

BY

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PREFACE

THE results obtained by the teaching of drawing in the public schools, in a systematic way, have proved the wisdom of those who were pioneers in the work in the early 'seventies. It was to be expected that this universal development of the art instinct in our young people would lead to the demand for high art in schools—at least so far as the placing of good examples before the eyes of the pupils is concerned—and this demand is being met by thoughtful educators everywhere.

It is our purpose in these pages to show what practical use can be made of pure examples of the pictorial art in inculcating lessons of permanent value in youthful minds; and also how they can be made auxiliaries to the regular school studies, such as history, geography, literature, and science.

In teaching art in schools it is an excellent idea to present groups of subjects appropriate to the seasons as they come and go. As the gathering in of the rich products of Mother Earth approaches, take a look at a few harvest pictures by celebrated artists. The ever fruitful topic of Thanksgiving comes closely after, followed by the beautiful Christmastide. There is a large range of subjects from which to choose for Christmas, and many excellent lessons may be taught from them.

The months of February, March, and April give us patriotic days to study pictorially, and spring is a subject delightful to old and young alike. The loveliness of June and the patriotism of the Fourth of July furnish their subjects also.

The lists of J. Frederick Hopkins, Supervisor of Drawing in Boston public schools, and of Henry Turner Bailey, Supervisor of Drawing in Massachusetts public schools, have been used as a foundation for the choice of subjects in this book; though a number of additions have been made. Any teacher interested in the matter can make out an equally good list from the catalogue of Perry Pictures or of the Soule Photograph Company.

Many of our illustrations are used by courtesy of the New England Publishing Company

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Art Studies for Schools

A LITTLE TALK TO THE PUPILS

MANY of the valuable facts in the history of our race have been gathered from art remains, that is, from ruins of buildings, of carved ornaments on buildings or of wall paintings, and from decorations on pottery, on metal objects and on woven fabrics. This is because, in all ages, artists have put the customs of the people around them, the costumes worn by them, their games, their great deeds in war, etc., into their own carvings and paintings. Then by-and-by the feelings and emotions of people took a place among the subjects represented. And so artists began to wield a great influence over their fellow-men by means of their art.

As you study the pictures in this little book, you will find that very different thoughts and emotions are stirred in you by pictures of varying character. Some will rouse your mirth, others may make you feel sad, while many will stir very noble thoughts about doing good to others.

Do you fully realize what a power it is to possess the gift of stirring the emotions and arousing worthy thoughts by what one can paint on canvas or carve in marble? It is a power to be carefully cultivated and cherished as a gift from God, never to be abused or misused. We should try to keep before our eyes and in our thoughts, the works of those men and women of genius who have been so grateful to God for the goodness and beauty He has created, that they have striven to put it into their pictures and poems and music so as to make of them blessings.

Artist: J. Adam
Birthplace: France
Dates: 1801–1867
Subject: Four Little Scamps Are We

ALL children are fond of animals, and as these have been the humble companions and faithful servants of man since the creation of the world, it seems fitting that we should devote some of our time and attention to a study of them as they have been portrayed by various well-known artists.

Look at these four fluffy little kittens in a row, all of one happy family, I am sure. It is easy to see they have had a kind mistress. Did you ever think how much expression there is in animals' faces and motions? Observe these kittens, for instance. The one on the left seems amiable and contented, with head on one side; the next is deeply thoughtful, with head cast down, just as people's heads usually are when they think a great deal; the third one is keen and alert, ready for anything that may happen, and looks as though prepared for a spring; we could imagine he saw a bird. Now the one on the right is funniest of all; so pompous an air, such complacency, would well fit a grandee; he seems to say, "Do you see my fine neck-tie? I am the only one who wears a silk ribbon." Dear little things! let them take comfort now, for soon they will have to work hard catching mice; and perhaps they will not always be so well cared for as they evidently have been thus far.



FOUR LITTLE SCAMPS ARE WE—*By J. Adam*

Artist: Paul Hoecker
Birthplace: Holland
Dates: 1854–
Subject: Girl with Cat

WHAT first catches the eye in the picture opposite? Is it the black pussy with her bright yellow eyes, or the girl's funny shoes that look like boats, or those two queer knobs, one on each side of her forehead? Perhaps it is the sweet face of the dear little girl herself—and I think that is the best part of the picture.

Where do you suppose this little maid lives, to be wearing shoes so odd? She lives far away, across the ocean, where the poor people are called peasants, and where women and men, and children, too, have to work hard in the fields, and so need very stout shoes that will not wear out so quickly as leather ones would. Besides, these wooden shoes are cheaper than leather, and peasants in Europe are very poor. That is why so many of them like to come to our country; not because they do not love their native land just as much as you love yours, but because, after they have worked long and faithfully over there, they have little to show for it, and nothing to lay up for their children or with which to give them an education.

This little girl has had to learn most of her lessons from nature. She has not been able to go to school as you have. But she has preserved a sweet disposition, as you can see by the expression of her face, and she must be kind, for the cat seems to love her. And that is something everyone can do—be sweet and kind, no matter what happens, and then everything around one goes more smoothly and all who meet one are made happier.

In Holland and Belgium, in some parts of France, and along the Rhine you will see little boys and girls wearing such shoes as this child has on, if you ever go abroad for a summer journey. I have a pair bought in the town in Denmark where Hans Christian Andersen was born, and some tiny ones obtained in Stockholm.

Think how many things you have to be thankful for, to which those peasant children are not born! Do you believe you



GIRL WITH CAT—*By Hoecker*

are grateful enough for having been born in so glorious a country as the United States, where the best in education and art, as well as freedom of life and thought, is the birthright of all her sons and daughters? If you have not begun to express your gratitude and show your love for your country, begin to-day, and you will grow up to be a better citizen, a credit to your native land, and a help to your fellow-men.

Point out the Rhine River. Who was Hans Christian Andersen? Where is Stockholm?

Artist: Pascal Adolphe Jean Dagnan-Bouveret
Birthplace: France
Dates: 1852–
Subject: At the Watering Trough

THE picture shown on the opposite page has a charm for all lovers of animals, and is just such a scene as any one of us may have witnessed, time and again, in the country. The "farm hand" has brought his two noble horses to the watering trough to cool and refresh them after their day's labor. We may be sure they have been working hard; the white horse drinks in a very thirsty manner, and the black one looks important and self-satisfied, just as people are apt to look when they are conscious of having done their duty and know that reward is near. It is easy to see these are foreign horses, for their harness is different from any to which we are accustomed, and as the picture is from a painting by a French artist, we may guess quite safely that they are the horses of some thrifty French farmer.

Dagnan-Bouveret was born in Paris in 1852. He is still living and painting and is considered one of the great artists of the contemporary French school. He was made an officer of the Legion of Honor in 1892, and has received many medals for his work, which is fine in drawing and coloring, and beautiful in sentiment. He also paints portraits, and his small, single figures of Breton peasants are real masterpieces.



At the Watering Trough—*By Dagnan-Bouveret*

Artist: **Constant Troyon**
Birthplace: **France**
Dates: **1810–13—1865**
Subject: **Oxen Going to Labor**

CONSTANT TROYON, who painted these "Oxen Going to Labor," is one of the most famous landscape and animal painters of the last century. He, too, was born in France, at Sèvres. Authorities do not agree as to the exact date of his birth, but it was between 1810 and 1813. He came of a poor family, his father being employed in the porcelain factory, where he himself worked as a boy. From the start, however, he was ambitious to become an artist, and when he finally began to exhibit his pictures he quickly gained a reputation in England and the Netherlands, as well as in his own land.

Troyon took many medals, and was decorated with the Legion of Honor in 1849. He was elected a member of the Amsterdam Academy, and received the Cross of the Belgian Order of Leopold.

Troyon is noted for variety of effects, strong coloring, and grandeur of line in drawing, and many critics declare that his pictures rank with those of Millet and Corot. There are many fine works of his in the United States. So indefatigably did this artist work that at one time he was threatened with the loss of his sight.

The picture shown here arouses thoughts of activity, for the man and his oxen are going forth to the day's labor; but if they remain faithful all day, they will earn the sweet reward of rest at evening. Do you notice that the impression of strength which the oxen give is added to by the broken ground and by the picturesque shadows cast before the animals? These shadows tell, by their length, that the sun has not yet risen far above the horizon.

For what is Sèvres famous?



OXEN GOING TO LABOR—*By Constant Troyon*

Artist: **Marie Rosa Bonheur**
Birthplace: **France**
Dates: **1822–1899**
Subject I: **The Horse Fair**

THE next two subjects are chosen from the works of a Frenchwoman celebrated as a painter of animals. The fine, spirited one called "The Horse Fair" is perhaps the best, and certainly the most noted, of her pictures. It is owned by the Metropolitan Art Museum of New York.

Marie Rosa Bonheur was born at Bordeaux in 1822, into a very artistic family, for her father was a painter and her brothers, also, were artistic—one, Auguste, having left some fine animal pictures. Rosa began to exhibit her paintings when she was only nineteen years old. This does not seem remarkable to us until we realize that it was over sixty years ago, when it was not so easy as it is now for a woman to win recognition. She continued to paint during a long life, dying in May, 1899.

One very interesting thing to know is that during the Franco-Prussian War Rosa Bonheur's residence and studio in Paris were respected by order of the Crown Prince of Prussia. Another fact of interest is that she founded, in 1849, a free school of design for young girls at Paris, and was director of it for many years. This means much, for in those days the privileges of girls and women were few, especially in France.

Rosa Bonheur received many medals for her work, was made a member of the Antwerp Academy (1868), received the Leopold Cross (1880), and also Commander's Cross of the Royal Order of Isabella the Catholic (1880). Is it not singular that, excepting a medal or two, all of the honors received by her were bestowed by countries other than her own? Her first medal, won in 1848, was accompanied by a valuable vase of Sèvres porcelain presented by Horace Vernet on behalf of the French Government

In order to gain admission to the places where she could study the animals she wished to paint, she was forced to put

When was the Franco-Prussian War?



THE HORSE FAIR—*By Rosa Bonheur*

on man's attire; consequently many queer stories—most of them exaggerated—have been told of her.

She was so absorbed in her work that she sometimes actually would go to the theatre in her studio jacket daubed with oil paint. But the people knew her so well and respected her so highly that such trifles passed almost unnoticed. She was kind, benevolent, honest and upright in character; and may be counted as one of the great women of the nineteenth century.

Subject II: Morning in the Highlands

Mademoiselle Bonheur was an intense admirer of the novels of Sir Walter Scott, and was led, through her interest in them, to visit the Highlands of his native country. This was in 1856, and soon after began to appear her beautiful pictures commemorating the visit—among them "Morning in the Highlands," showing a herd of fine cattle on a high plateau, with a glimpse of one of the lakes for which Scotland is famous. Her nature was in harmony with the rugged character of the Scottish peaks, glens and wild tarns, and this enabled her to transcribe their weird charm to canvas with a sure and sympathetic hand.

Her strongest points were keen observation and retentive memory, and because of these qualities she could work up paintings long after she had been on the scenes depicted. She regarded Nature (whose loving disciple she was) as "the problem which more than any other elevates our soul, and entertains in us thoughts of justice, of goodness, and of charity."

Tell something of Scotland, and name the principal lakes and mountain peaks of the country.



MORNING IN THE HIGHLANDS—*By Rosa Bonheur*

Artist: Jean François Millet
Birthplace: France
Dates: 1814–1875
Subject I: The Shepherdess

ONE of the favorite subjects in modern art is sheep, both because of their own picturesqueness and for the religious symbolism attaching to them by reason of their gentleness. Pictures of sheep and shepherds always lead the thoughts to the One who was called "The Tender Shepherd," and of whom it was said, "He shall feed his flocks like a shepherd."

The painter of "The Shepherdess" was Jean François Millet—one of that great number of artists who have been so unfortunate as not to be appreciated during their lifetime. His style was so original that neither critics nor public at first knew what to make of it; but to-day there is scarcely a home without a reproduction of at least one of Millet's paintings.

However frequently we turn to the works of this artist, there always seems to be something new to learn from them. This is because of their absolute faithfulness to nature, and the sympathy they display for all phases of life, especially the life of the working classes.

Just look at this shepherd girl, who seems so lonely on the wide stretch of plain, in spite of her sheep and her dog. As she stands there knitting, one would like to know what the thoughts are in which she appears lost.

Millet was born in the North of France, in a little hamlet (Gruchy) perched on the iron cliffs of La Hague, overlooking the waters of Cherbourg roads. He was the eldest son, and worked in the fields with his father till he was eighteen years old.

Returning home from the fields one night, he made such a clever charcoal sketch of a round-shouldered, stooping man he had passed on the way, that his father immediately advised him to go to Cherbourg and find out if he had talent enough to make his living by the art he loved so well.

At Cherbourg people were astonished by his skill and originality, and he stayed there three years painting. He never



THE SHEPHERDESS—*By Jean François Millet*

had a teacher in the usual sense of the word, for his genius was so remarkable that no one had the courage to try to direct it. Those with whom he worked at this time are described as watching him "with the astonishment of a hen who has hatched a young eagle."

From there he went to Paris and had a hard enough time, for he was not understood, and was very harshly criticized by several leading critics. While studying in Paris he was glad to paint portraits at five francs apiece, which is equivalent to one dollar of our money. And when he could not sell the beautiful things he composed and painted, he was not too proud to make signboards, and did a horse for a veterinary surgeon, a sailor for a sailmaker, etc.

He finally left the city and settled at Barbizon, an obscure French village, where he spent the rest of his life, devoted to his family and his work. Here he painted scenes illustrative of the peasant's life of toil.

Subject II: The Gleaners

"The Gleaners" is considered the finest of all Millet's fine paintings, and is owned in France, where it hangs in that celebrated gallery called the Louvre. It represents three humble toilers in the fields eagerly gathering the stray spears of grain left by the harvesters. This is an exceedingly skilful composition—which means that the figures of the peasants and the other objects in the picture are arranged with great artistic ability, according to the rules of high art. If the figures of the three women had been close together, or if they had been scattered in a row, the chief beauty of the scene would have been lost. Then the grain wagon so near the clump of trees shows ingenious arrangement, for if the wagon had been farther to the right it would have looked like a lonely dark spot.

And what suggestiveness there is in the picture! The very attitude of the three women with their bent backs suggests the burden of the life they lead. The outlines are bold and strong; they tell their story in no halting language, but speak direct to the heart. This particular painting, when exhibited at the Paris salon in 1857, stirred up much controversy about the condition of the working classes.



THE GLEANERS—*By Jean François Millet*

Indeed, the secret of many of the harsh things said about Millet's work was that it called the attention of the public to the wretched state in which the French Revolution had left the peasantry. The tales he told on canvas were too true to suit the leaders of 1848. And the reason they were told with fidelity and sympathetic feeling was that he had lived the life he depicted, and knew its every phase. He may be truly considered the peasant's apostle.

Subject III: The Angelus

Probably of all Millet's paintings the one you have heard most about, and have seen reproduced most frequently, is the one called "The Angelus."

These peasants are busy in the field at close of day, when they hear the distant church bells ring the hour of evening prayer. They instantly drop pitchfork and basket, and devoutly bow their heads. Could anything be more simple than this scene, as far as details of landscape and the lines of the figures are concerned? Yet does it not awaken a deep responsive feeling in your heart? Do you not seem to hear the bell that hangs in the church-tower across the fields, seen in the dim evening light? If any one place seems more fitted than another for the heart to turn devoutly to God in praise and prayer, it is some quiet spot in broad fields, in deep forests, on lonely mountain-sides, or on the illimitable ocean. It is the true touch of sympathy in all nature that makes this picture great.

This painting was brought to the United States a few years ago and exhibited in many of the large cities. An American bought it for a very large sum of money—$120,000—but later it was purchased by a French amateur collector who gave $150,000 for its possession.

Millet felt and portrayed all the glories as well as the tragedies of nature. Unprejudiced critics who examine his works "are charmed by the truth of them into forgetfulness of their method of manufacture." And this is the height of art. One English critic says: "His works are suggestive of the poetry and sentiment of Burns, and the sympathetic feeling for nature of Wordsworth."



THE ANGELUS—*By Jean François Millet*

Subject IV: The Buttermaker

The picture which you see reproduced on the opposite page, sometimes called "The Woman with the Churn," is more generally known as "The Buttermaker." It is among the most familiar of Millet's paintings and is now owned in Boston.

It is sad to know that many of the persons who decried his work, and tried to prejudice public sentiment against it, bought up a number of his pictures for miserably small prices, knowing that they could sell them for large sums later. One exception to this behavior is the case of our own American artist, William Morris Hunt, who was such an admirer of Millet that he settled at Barbizon for several years, in order to study the man and his work. He bought, in 1853, two of Millet's paintings—"The Sheep Shearer" and "The Shepherd." Two other American gentlemen purchased paintings at this time, somewhat relieving the artist's poverty.



THE BUTTERMAKER—*By Jean François Millet*

Artist: **Louis Émile Adan**
Birthplace: **France**
Dates: **1839–**
Subject: **The Haymaker**

LOUIS ÉMILE ADAN was born in 1839, in Paris, and has a studio there now. He has received several medals for his work.

"The Haymaker," by him, is one of those nature pictures in which man and out-of-door life blend so harmoniously that it gives one an indescribable sense of pleasure to see them. One thinks involuntarily that the artist must be one of those who find "sermons in stones."

How the figure of the girl stands out against the rich, dark background of trees, and how the soft outlines of the hay-heap contrast with the rigid pine trunks! How the moment's rest—while she adjusts her girdle—suggests the busy motions when she plies her rake! And the sweet head and face of this peasant girl—so simple, so pure in outline—really do one good just to look at.

Notice how light masses rest against dark ones, and dark masses, like the girl's skirt, against lighter portions, as the ground and the hay. This is because contrast is essential to the pleasing effect of a picture. The parts of the main figure are thus "thrown into relief," as the technical phrase is, meaning that the figure stands out and looks as though one could walk around it.

Then the soft curves of the head and face contrast with the severe lines of the rake, while those of the hay present a strong contrast to the tree trunks. Those who look upon pictures unthinkingly, little realize that the effect which pleases them so much is due to the observance of features as simple as those suggested.

Finish the quotation begun above: "Sermons in stones," etc.



THE HAYMAKER—*By L. Émile Adan*

Artist: Jean Henri Zuber
Birthplace: France
Dates: 1844–
Subject: September

IN THE Temperate Zone, where we live, there is great variety of climate, and while some persons complain of our summer heat and winter cold, surely it is more interesting, and comfortable, too, to have it as it is than always hot, as in India, or always bitterly cold, as in Lapland.

We have the soft, mild days of spring, when the tender buds burst into leaf on shrub and tree; the full, warm sun of summer, that ripens the grain and fruits; and the rich colors of autumn, when the air is laden with perfume of gathered harvests. The cattle browse lazily under the trees, as in this picture, where the shade is cool and refreshing; and Nature seems resting after putting forth all her strength to provide winter supplies for the children of men. I do not doubt many of you have been in beautiful country places, but probably not often where there are trees so large as those in this picture, and casting so dense a shade.

Did you ever think what a vast amount of meaning there is in a tree? It was once a seed in the dark ground, and its nature bade it struggle upward toward the light. Then it rejoiced in the sun and air and dew and rain; it struck firm root and bore the lashings of stormy blasts; it bravely withstood winter frosts, and grew always higher and higher toward the sky. A tree represents courage, patience, trust and faithfulness, perseverance and protection; the little birds nestle in its branches and sing; its cool shade refreshes man and beast. And yet the axe of man can with a few blows destroy this slow and beautiful growth of years. Children, never let a tree be destroyed if you can prevent it, unless absolutely necessary for the good of mankind.

The man who painted this picture was born in Rixheim, Alsace, in 1844. He is well known as a landscape painter, and in 1886 received the decoration of the Legion of Honor.

Tell something of life in India; in Lapland. Where is Alsace?



SEPTEMBER—*By Jean Henri Zuber*

Artist: **Jules Adolphe Breton**
Birthplace: **France**
Dates: **1827–**
Subject I: **The Vintagers**

MANY autumn industries have been the subject of pictures by the best artists, such as the gathering in of the harvest, sheep shearing, driving animals to country fairs, etc. Among the latter is that famous picture by Rosa Bonheur—"The Horse Fair"—about which we have already studied. In the picture reproduced on the opposite page we see another autumn industry, which is quite a feature of French life, depicted by Jules Breton.

This artist was born at Courrières, in 1827, and is celebrated for his pictures of peasant life, which are full of sympathy and a pathetic realism. He has received many medals for his work, among them a medal of honor at the Salon of 1872. In 1886 he was made a member of the French Institute and was appointed a Commander of the Legion of Honor in 1889. Many of his best works are owned in the United States, and you may have seen some of them. To see the original of a painting is better than looking at the finest photographic reproduction ever made.

"The Vintagers" shows a group of young women who have been gathering grapes from the vineyard, and are carrying them to the winepress, where they will be made into wine. How admirable are the well poised figures and the strong, sweet faces, which work in the open air is so apt to bring!

Notice their peculiar wooden shoes. One would think they must be very uncomfortable, but they are worn by most of the peasants in European countries. Do you remember those worn by the little girl whose picture we saw on page 11? They were unlike these in shape, as she lived in a different country from these young women. In France such shoes are called *sabots*.



THE VINTAGERS—*By Jules Adolphe Breton*

Subject II: The Lark

There is no artist whose pictures of fresh, vigorous, out-of-door life in the country have more charm than Jules Bre ton's. What could be more eloquent than the little scene shown here? It is called "The Lark," and the joyous expression on the face of the crude peasant girl, and her parted lips as she gazes up into the sky, tell us the bird must be pouring out his exquisite song of praise to the morning sun and the Maker of all this glory. Behind the hamlet, at the edge of the field, you see the rising sun, and know that a busy day is just beginning for the girl who comes with her sickle in hand to the fields. How strong and hearty she looks! Out-of-door life has kept her well and cheerful and appreciative of the beautiful in nature. We are sure of this, else she would not look so joyous over the lark's song. And do you not think there is an expression on her face such as people are apt to wear when they meet or listen to a friend?

The general expression of this picture is one of strength and joyousness. The thought of joy goes so naturally with that of song! But the look of strength is very marked, not only in the girl's sturdy figure, but in the very character of the rough ground, with its well-defined shadows, over which she has been stepping so briskly. And another suggestion of strength is the bird itself with its power of soaring so high in air that we say it "soars to the sun."

There are two very beautiful poems about the lark—"Hark, Hark, the Lark," by Shakespere, and "To a Skylark," by Shelley—which you should read. You would be sure to enjoy them.



THE LARK—*By Jules Adolphe Breton*

Subject III: A Sifter of Colza

This wonderfully strong and effective harvest scene by Jules Breton is destined to become a classic, for the composition and treatment of line and of light and shade are unsurpassed. There are no violent contrasts, yet the figure stands out boldly, and if any one sentiment more than another is inspired in us by contemplating the picture, it is the thought of "the dignity of labor." Notice the sky-line (Breton excels in beautiful sky-lines), the masses of light and dark, and the distance effect so well carried out in the figures of the three men.

One very noticeable thing about the main lines of the objects in the foreground is their subtlety. Look carefully at the sifter, at her sieve and at the bags of grain just beyond the sifter at the left of the picture; the figure of the sifter is upright, one would say vertical after a hasty glance, but a careful look shows us the slight tilt backward of her figure, which changes the main line from vertical to oblique Then again, the first quick glance shows a sieve horizontally held, but that careful look proves it to be tilted upward slightly into an oblique position. There is great charm added to a picture by such subtle touches. Then the contrast between the soft lines and masses of the grain bags and the rigid lines of the sieve is an excellent addition to the expression of the composition.

The pose of this girl suggests the unconscious pride that fills every honest laborer's heart, for there is nothing that keeps the nature wholesome and sweet and dignified like honest work of some sort. It does not need to be manual labor, neither must it be mental labor, to win respect; for the simplest task well done becomes a perfect thing of its kind.



A Sifter of Colza—*By Jules Adolphe Breton*

Artist: **Rembrandt van Ryn**
Birthplace: **Holland**
Dates: **1607–1669**
Subject: **The Mill**

REMBRANDT VAN RYN painted "The Mill," reproduced here. It shows a windmill such as is to be found in many European countries, where they do not have all the fine machinery for making work easy that we have in the United States.

See the bold treatment of the clouds, and of that cliff on which the mill stands. One seems to see also a blaze of sunlight on the blades of the wheel, as they stand out against the dark clouds rolling overhead. This picture makes one think of a very crisp, cool autumn day.

The date of Rembrandt's birth is a memorable one on this side of the Atlantic Ocean—1607.

Many persons think the word "Rembrandt," which is generally used to designate this artist, is his family name, van Ryn meaning "of the Rhine." But his surname was Harmenszoon, or "son of Harmen," his father's first name being Harmen. So Rembrandt was his own Christian name, just as yours may be George or Mary. It is surely a great mark of distinction to be known through all ages by one's Christian name alone! There may have been other men called Rembrandt, Raphael, Guido, Leonardo, but to the world there is but one man brought to mind when each name is mentioned.

Rembrandt was celebrated for his effects of light and shade, which are technically termed "chiaro-oscuro"—a very queer word, for, translated, it means "light-dark."

Some writers have claimed that this artist was born in the very mill shown here; but though it did belong to his grandmother for a time, he was not born there. His family was prosperous and owned several houses. It was in one of these—a very comfortable house in what we should call West Street, in the city of Leyden, Holland—that he was born. I do not doubt that Rembrandt, with his strong inclination to study the effects of light and shade under peculiar circumstances,



THE MILL—*By Rembrandt van Ryn*

studied them in this old mill, but his wonderful chiaroscuro effects are certainly not due to his having lived there, as has been asserted.

Rembrandt is called the "Prince of Etchers." He tried many new effects in this kind of work, and produced some very original results.

His first wife was a beautiful woman of considerable wealth, and as he made many portraits of himself and of her, we have an excellent idea of the appearance of both of them.

What event in United States history does 1607 suggest?

Artist: **Louis Aimé Japy**
Birthplace: **Switzerland**
Dates: **Contemporaneous**
Subject: **A September Evening**

THIS exquisite picture, called "A September Evening," is one of those said to be full of "poetic feeling." The artist who painted it, Louis Aimé Japy, was born in Berne, Switzerland.

A good artist never puts the principal object right in the middle of the picture. So the clump of trees is a little to the left, while the flock of sheep is massed to the right. Although the horizon line is about halfway from top to bottom of the picture (a thing to be avoided, if possible), that beautiful wooded bank in the distance, to the left, relieves the harshness that would have appeared if the sky-line had been unbroken.

This is one of the most peaceful, idyllic scenes that could be imagined, and cannot fail to bring beautiful thoughts. We feel very sure that the artist deserves the various medals that have been awarded him. Two of his paintings are in the Corcoran Art Gallery in Washington, and you must certainly look them up if you ever visit that city.

Point out the most famous natural objects in Switzerland.



A September Evening—*By Louis Aimé Japy*

Artist: George Henry Boughton
Birthplace: England
Dates: 1834–
Subject I: Pilgrims Going to Church

GEORGE HENRY BOUGHTON is an artist who paints with sympathy and tenderness scenes from the life of the early Puritans in this country, and of the Dutch settlers in New York, called Knickerbockers. He was born in England in 1834, but his parents came to this country when he was only three years old, settling in Albany.

At an early age Boughton began to study art, without a teacher. When about nineteen years old he made a sketching tour of Great Britain. In 1858 he moved to New York. Two years later he went to Paris, then to London, which latter city he has made his home since 1861.

This artist's work is very popular in England as well as in our own country, and you have probably seen engravings of several of his paintings. One of the best known is his "Pilgrims Going to Church."

You have all heard of Plymouth Rock, and perhaps some of you have wondered why a rock should be so famous. Some of you have heard why from your parents, I do not doubt, because they are proud of their forefathers who had something particular to do with Plymouth Rock. Others among you may have read that fine poem by Mrs. Felicia Hemans, called "The Pilgrim Fathers," and thus have had impressed upon your minds the event connected with that rock.

It was indeed a great day for our country when a small, weather-beaten boat, called the Mayflower, came sailing across Massachusetts Bay, from the direction of Cape Cod, and a brave band of Puritans landed at the place ever since known as Plymouth, after a wearisome voyage on the stormy, wintry ocean and a short rest in Provincetown Harbor.

They were pilgrims of the deep, seeking a place in which to worship God in the way that seemed right to them, and ever since their memorable voyage and safe landing on the

Read passages from "The Courtship of Miles Standish."



PILGRIMS GOING TO CHURCH—*By G. H. Boughton*

rock at Plymouth they have been called the Pilgrim Fathers. And there were Pilgrim Mothers among them; yes, and little children, too. One child was born at sea, and so was called Oceanus, from his birthplace. Oceanus belonged to the Hopkins family, and one of his descendants was a signer of the famous Declaration of Independence.

Many trials had to be endured and many hardships suffered by these Pilgrim Fathers before the country began to be really settled, and they could feel as though they had a permanent home on this side of the Atlantic.

Among their principal trials were the attacks from the red men whom they found living here, and who had been named by Columbus nearly one hundred and fifty years before. When he came here from Spain and found a land inhabited by savage tribes he thought he had reached India, and so called the people Indians.

As we see in the picture, even when the Pilgrims went to church they were obliged to carry their guns, for they did not know at what moment the fierce red men might make a raid upon their settlement.

Subject II: Pilgrim Exiles

This beautiful and touching picture is one of the most admired of Boughton's works. It shows three of the early settlers watching for the provision ship from England. One can easily read the thoughts expressed in the sad faces; what do you suppose those thoughts are? It is not hard to understand why the pictures of this artist are so popular; there is always something about them that touches the heart, and true feeling is sure to be appreciated and respected.

The fact that Boughton's work is valued rightly is proved by the honors that have been conferred upon him. He was made a National Academician in 1871, and an Associate of the Royal Academy in London in 1879.



PILGRIM EXILES—*By G. H. Boughton*

Artist: A. W. Bayes
Birthplace: United States
Dates: Contemporary
Subject: Departure of the Mayflower

ANOTHER great hardship endured by the Pilgrim Fathers during the first winter and spring was lack of food. One can easily understand that when they took in a fine harvest the first autumn—that is, in 1621—they were filled with thanksgiving to God for His goodness and protection; so they set apart a time for prayer and for feasting. They did not forget those Indians who had been kind to them, so they invited the great chief Massasoit and ninety of his men to their feast, and entertained them three days. They had many good things to eat, and among these wild turkeys played a prominent part. It is for this reason that turkeys have been considered the proper thing for Thanksgiving dinner ever since. And is it not a beautiful custom to repeat every year that day of thanks for a good harvest?

The story of the Pilgrims is so interesting that it is to be hoped all will read it carefully. It will then be seen why the small band should feel so sad when the Mayflower left them in the spring, to sail back to England.

With the departure of the vessel they were cut off from all connection with their dear mother country, England, which they felt sure most of them would never see again. In fact, nearly half of the original one hundred and two persons had died during the first winter, because they were so poorly provided with protection against the severe climate, and because there was not proper food for them. What those brave men and women endured for the sake of principle entitles them to all the reverential homage that has been paid to them by their descendants. When you are older, you will appreciate the great value to us of what they patiently endured.



DEPARTURE OF THE MAYFLOWER—*By A. W. Bayes*

Artist: Unknown
Subject: John Wesley Preaching to the Indians

VERY early in the history of this country pious men began to preach to the Indians and to tell them of God's love and goodness, in order to soften their hearts and take away the desire for revenge and killing.

The greatest early preacher or apostle to the Indians was John Eliot. Later, John Wesley preached to them and converted many. John Eliot translated the Bible into the Indian language for the benefit of those he had converted. This picture represents Wesley preaching to the Indians; and you can get a good idea of the way they decorated themselves with feathers of eagles or turkeys, with skins of wild beasts, with bracelets, wampum, etc. One of the chiefs sits smoking "the pipe of peace." At important councils held between the settlers and Indians, if the latter were in a friendly mood this pipe would be passed around, and every one of the company, white men as well as Indians, must take a puff at it.

Wampum was made of parts of shells and was used as money by the Indians, who prized it very highly. The first settlers, therefore, bought their lands in what seems to us a very easy manner; but they did not mean to cheat the Indians, and they gave them what the red men prized. Besides, it required much work to cut out the purple and the white parts of the quahog shell, polish them, and drill holes in them so the Indians could string them on thin strips of hide. Labor is always an equivalent for money, and should be paid for.



JOHN WESLEY PREACHING TO THE INDIANS—*Artist Unknown*

Artist: **John Gadsby Chapman**
Birthplace: **United States**
Dates: **1808–1889**
Subject: **Baptism of Pocahontas**

WHEN you read about the Indians who dealt with the earliest English settlers in Virginia you will find the beautiful story of how Pocahontas saved the life of Captain John Smith. She was an Indian princess who became a Christian and married an Englishman named Rolfe. She went to England after her marriage and received much attention, as a person with such a noble spirit deserved.

The picture shows the baptism of Pocahontas, which, we may be sure, had a great effect on the Indians of the tribe of her father, the great chief Powhatan. The original painting is in the Capitol at Washington. (Capitol, you know, is the name of the building where Congress meets and where the laws governing our country are made. The walls of this building are decorated with many fine paintings representing scenes in the history of the United States.)

John Gadsby Chapman, who painted this picture, was born in Alexandria, Virginia, in 1808, and at an early age showed his artistic talent. He studied for some time in Italy; then returned to the United States. Here he painted in New York and other cities, and was very successful as a teacher of wood-engraving, in which branch of art he was most efficient. In 1848 he went back to Italy, where he spent the remainder of his life, having his studio in Rome.

Besides being a fine painter, wood-engraver and etcher, Chapman illustrated a number of books, and was the author of a drawing book which is said to be one of the best of its kind ever published in English.



BAPTISM OF POCAHONTAS—*By John G. Chapman*

Artist: Giovanni Cenni Cimabue
Birthplace: Italy
Dates: 1240–1302
Subject: Madonna Enthroned

ONE of the most beautiful figures in art is the Madonna, or "Our Lady," as she is called in the Roman Catholic Church.

This representation of the mother of our Saviour is perhaps of more frequent occurrence than any other in all the schools of art, during all ages, in all lands, and irrespective of the religious belief of the artist. This is because it is the most lofty and appealing type of motherhood that history reveals to us. From the earliest times, the higher qualities of woman were embodied and worshiped in goddesses; there was Isis of the Egyptians, Astarte of the Assyrians, Freya of the Scythians and of Scandinavian mythology, and Aphrodite of the Greeks, but it remained for the Virgin Mary to combine all the qualities venerated in these types. It is the idea lying behind all art representations that we must try to gain, and in this case one can see it is tenderness, purity, humility, fortitude, and self-sacrifice, as well as grace and beauty, that are the objects of reverence.

At first the pictures of the Madonna and Child were used as religious symbols, instead of decorations, as was afterward the case. All early religions were full of symbols, especially the Christian religion, as the first Christians were opposed to making a picture of anything for its mere beauty, as the pagans had done. The circle represented eternity, the triangle and trefoil the Trinity, the quatrefoil the four evangelists, the fishes Christ Himself, the dove the Holy Ghost, and so on.

This custom caused the first painted Madonnas to be very stiff and cold representations. In fact, they looked what we should call "wooden." You can understand this when I tell you that the "Madonna Enthroned" by Cimabue was hailed with such delight by the Italian people because of its grace and beauty, as compared with what had been produced before it, that they danced in the streets and shouted for joy when it was uncovered before them. And yet so great has been the



MADONNA ENTHRONED—*By Cimabue*

improvement made since in the technical part of painting —that is, in making things look natural in shape and color— that this Madonna of Cimabue seems to us crude and hard. We must not forget, however, that there is something deeper and grander to be reached in art than correct shapes and colors—that is, the spirit of the picture, the meaning, the expression, the lesson taught.

At the time when Giovanni Cenni (called Cimabue) was born—about A.D. 1240, in Florence, Italy—there was a great deal of deep religious fervor among the people, and this sentiment became the most noticeable thing about the paintings of the early masters. In spite of all we call progress, no modern artist has ever been able to put so much true devotional feeling into his pictures as did these founders of the earlier schools of painting.

Cimabue is often called the restorer of painting in modern times, and the title of Father of Modern Painting has been bestowed upon him But though he carried the art farther than his predecessors, and adopted a gayer and more natural scheme of color, he was only one of a number of painters who were affected by the general intellectual and political awakening of Italy in the thirteenth century.

Although he lived and painted so long ago, there are remains of his work still to be seen in the Upper Church of San Francesco at Assisi, and the "Madonna Enthroned" is in the church of Santa Maria Novella in Florence. There are Madonnas of his in the galleries in Florence, in the Louvre in Paris, and in the National Gallery, London.



A MADONNA—*By Cimabue*

Artist: **Leonardo da Vinci**
Birthplace: **Italy**
Dates: **1452–1519**
Subject: **Madonna of the Lily**

ABOUT the middle of the fifteenth century there arose one whose works not only surpassed all that preceded them, but have been a model for imitation ever since, and in many ways stand unrivaled to-day. This artist was Leonardo da Vinci, who was born in Italy in 1452, and became the friend of all the great men of his day, such as Raphael, Michael Angelo, and Savonarola.

Da Vinci is thought by many persons to have been the greatest genius that ever lived, for he had equal talent for painting, sculpture, poetry, music, science, as an inventor and as a diplomatist. His paintings are very numerous, and all may learn their beauty through the many excellent engravings and other reproductions of them. The most celebrated one is the "Last Supper" of our Saviour with His disciples.

The example given here of a Madonna and Child by Leonardo speaks for itself, in its wonderful grace and beauty, its lofty devotional expression, and its faithfulness to nature.

The greatest poets of all ages and countries have made the Madonna the theme for their inspired verse. Dante in the thirteenth century, in Italy, gave the strongest impulse to modern art. His imaginative description of the character and appearance of the Virgin Mary served as a model for Giotto—who was the next great painter following Cimabue—and for many other artists. Then Chaucer, the earliest English poet, both wrote and translated verses on the Madonna. Petrarch, Milton, Wordsworth, Shelley, and Browning, all have written inspiring verses of this kind. Here is a short bit from Browning:

> There is a vision in the heart of each
> Of justice, mercy, wisdom, tenderness
> To wrong and pain, and knowledge of their cure;
> And these embodied in a woman's form,
> That best transmits them pure as first received
> From God above her to mankind below!



MADONNA OF THE LILY—*By Leonardo da Vinci*

Artist: **Hans Memling**
Birthplace: **Germany, or Flanders**
Dates: **1425–50—1492–5**
Subject: **Madonna and Child**

HERE is a Madonna and Child by an artist about whose early history very little is positively known. Some writers give 1425 as the date of his birth, while others place it as late as 1450, and it has never been quite settled whether he was born in Germany or Flanders. It is certain, however, that in Flanders he painted most of his pictures—historical subjects and portraits—and authorities agree in naming him the most distinguished artist of the Flemish school in his time. One critic says: "For harmonious frankness of color and purity of expression, Memling must be put at the head of old Flemish painters."

Memling attempted more in the way of composition than many who preceded him. In this picture he represents a home scene in the life of the Infant Saviour, and shows part of a landscape through a window, as well as flowers and other objects on a sideboard. This kind of study would be called "genre" to-day.

You can see at a glance this is by one of the early masters, yet what exquisite sweetness in the mother's face! What dignity joined to humility! Well may our students of to-day study such noble paintings as this.



MADONNA AND CHILD—*By Hans Memling*

Artist: Raffaello Sanzio
Birthplace: Italy
Dates: 1483–1520
Subject: Sistine Madonna

ONE of the greatest names in the realm of art is that of Raffaello Sanzio—or Raphael, as he is called—who has given to the world its most famous Madonna, the one called "Madonna di San Sisto," or the Sistine Madonna. It is owned by Saxony, and hangs in the royal gallery at Dresden.

Nearly everyone is familiar—through reproductions—with this wonderfully beautiful picture, but the effect can never be truly felt till the original is seen. When one first sees the painting, it is difficult to realize that mortal hand executed it It seems impossible that a human brain should have conceived anything so holy and elevating in its influence on the observer. So spiritual is the effect of the figure of Mary, that clouds, even, do not seem necessary to bear her up.

There is a peculiarity about her eyes, in that they are not "focused," that is, do not appear to look at the same point. This is intentional, and is what gives them the expression of looking into indefinite distance, as though they saw all that her child would pass through as the Redeemer of His race. "Completely human and completely divine, an abstraction of power, purity and love," is what one writer has said of this Madonna. It is the last of the many Madonnas Raphael painted, and without exception is the most beautiful one.

Raphael was born in Urbino, Italy, in 1483. It is said that his father was his first painting master, but the history of his earlier years is somewhat obscure. He was an architect and sculptor as well as a painter, and his great reputation was won in a very short life, comparatively speaking, for he died on his thirty-seventh birthday. Many persons think that, had he lived as long as Michael Angelo or Leonardo da Vinci, he would have surpassed them to such a degree that everyone would now unhesitatingly place him at the head of the Old Masters. These persons forget, I think, that it is not the number of one's works nor the length of years of one's activity



MADONNA DI SAN SISTO, OR SISTINE MADONNA—*By Raphael*

that counts for greatness, but the quality of one's genius, and its fruits.

Great as Raphael was, he was so wholly unlike those other two mentioned (and all others) that comparisons are profitless; we should rather be glad there are several great masters who stand side by side on the topmost plane of known excellence in art. Raphael's delicacy of sentiment and correctness of drawing are remarkable, as well as his beautiful coloring. These qualities are nowhere better shown than in the most celebrated of all his works, the Sistine Madonna.

The Sistine Madonna hanging in the royal gallery at Dresden has been considered the famous original until within a few years, when a purported original has been brought forward and the Dresden picture declared to be a copy. The final verdict has not been pronounced by the art authorities. Truth is what we are all seeking, but in the eagerness of modern research, one must beware of imposture and idle speculation. Let us believe that this work, truly divine in its inspiration, is that of the immortal Raphael's own brain, heart, and hand, till we are compelled to believe otherwise.



SISTINE MADONNA IN DETAIL—*By Raphael*

Artist: Peter Paul Rubens
Birthplace: Flanders
Dates: 1577–1640
Subject: The Holy Family

HERE is a Holy Family by Rubens, the great Flemish painter, who was named Peter Paul because he was born on the day hallowed by his church to the saints Peter and Paul. Though he was born into a rich and influential family, he chose the hard and studious life of an artist, in preference to one of ease as page to the Countess Lalaing, his godmother, which would have led to some high diplomatic career for him. His genius was the dominating force of his life and early made itself felt.

This Holy Family of Rubens shows more chastened types than many of his pictures, for the plump, rosy, cheerful Flemings he loved to paint were not the most ideal models for sacred figures. This picture includes Joseph and the Infant Saviour, the Mother, and Elisabeth, who stands with her hands clasped behind her little son John, afterward called "The Baptist." The atmosphere of the picture is one of domestic love and peace. Scenes like this, as far as the children are concerned, have been witnessed by many of us, while the satisfaction of Elisabeth seems not unfamiliar; but the element which lifts it above an everyday scene is the adoration manifested by this same Elisabeth, the look of awe on the child John's face, and even on the holy face of the Virgin Mother.

Observe how well the lines are arranged both for harmony and contrast, how finely the light and shade are disposed, and also what fine effect the rugged Joseph introduces, bending as before a higher power, though expressed in a weak babe.

There is much to admire in this picture and much to learn from it. The original hangs in the Pitti Palace at Florence.

Where is Florence?



THE HOLY FAMILY—*By Peter Paul Rubens*

Artist: **Bartolomé Estéban Murillo**
Birthplace: **Spain**
Dates: **1617–18—1682**
Subject: **The Holy Family**

THE cut opposite represents another artist's conception of the Holy Family—an artist who was the greatest painter his country ever produced. His name is Bartolomé Estéban Murillo, born in Seville on the last day of the year 1617. He was the son of a mechanic and suffered great privations in his youth; for you see genius is not confined to any rank in life: it is as likely to be discovered in the child of a miner or factory employee as in the heir to millions, and it knows no bonds nor bars, but leaps forth to its own place, a light to the world.

Murillo had three styles, carried along side by side: What was called his "cold" style was for genre, such as his famous beggar boys, and for landscapes; his "warm" style was for religious subjects of a descriptive character, like the one before us here; and the "misty" style was for religious subjects illustrating the power of religion over the human soul, as in the pictures of the visions and ecstasies of the saints.

"The Holy Family" of Murillo hangs in the Louvre, Paris, and is one of its priceless possessions.

Let us study this picture. First of all, one's eye is held by the exquisite figure of the Child, which is the perfection of grace, beauty, and gentleness. Then the beautiful Mother's face holds our attention, through its purity and sweetness, its devotion and wrapt expression. The little John holds up the cross which symbolizes the suffering that was to be endured by the Saviour of mankind, and which, terminating like a staff, suggests John's preaching in the desert, and also the staff of the Shepherd (you know the "Good Shepherd" is one of the names given to our Saviour). The strong, clear-cut face of Elisabeth, with its adoring expression as her eyes are lifted to the Infant Jesus, makes a fine contrast to the soft, youthful

Where is Seville?



THE HOLY FAMILY—*By Murillo*

outlines of the children and of Mary. The lamb very frequently occupies a place in such pictures, to typify innocence, and as a further symbolism, for you know "He was led as a lamb to the slaughter." Above the heads of the group, wrapped in clouds, is a representation of Jehovah, proclaiming, "This is my beloved Son," while the dove hovers just above the Infant Saviour's head, symbolizing the descent upon him of the Holy Ghost, and the spirit of peace and purity. The forms of little angels in the clouds, surrounding the figure of Jehovah, bend in loving admiration and wonder over the Holy Child below.

Artist: **Franz Ittenbach**
Birthplace: **Germany**
Dates: **1813–1879**
Subject: **Madonna and Child**

LET us examine carefully this modern German Madonna, by Franz Ittenbach, who lived from 1813 to 1879.

This artist was born near Cologne, on the river Rhine, and was a pupil at the Düsseldorf Academy, which in his day was the leading art school of Europe. Everyone went there to study, just as to-day all students of art wish to go to Paris. Ittenbach painted historic subjects and portraits, and designed and executed frescos in two German churches. He received numerous medals and honors, was a member of the Vienna Academy, and had two fine orders conferred upon him.

His works are simple in design and execution, but so full of deep religious feeling that they seem more like those of the early devout masters in this respect. The picture reproduced here is a great favorite to-day. The two doves are symbolic of innocence and gentleness.

Point out the city of Cologne.



MADONNA AND CHILD--*By Ittenbach*

Artist: **Guillaume Adolphe Bouguereau**
Birthplace: **France**
Dates: **1825–**
Subject: **Virgin, Infant Jesus, and St. John**

A VERY pleasing subject is this "Virgin, Infant Jesus, and St. John," by Bouguereau, one of the best and most popular of modern French artists. The Madonna is "enthroned," as it is called when she is seated. The second and third figures are Jesus and St. John, who so lovingly greets his little cousin, Mary's Son.

Bouguereau pursues quite a different manner from his countryman, Millet. He, too, loves to paint rural scenes, but he idealizes them: he takes the view of such scenes that appeals to the poet rather than to the analyst. Many of his subjects are religious in character, and he has decorated the ceilings and walls of two churches in France. Bouguereau was born at La Rochelle, in 1825, and is still living. When he was twenty-five years old he gained the famous prize at the *École des Beaux Arts* at Paris called the *Prix de Rome*, because it entitles the winner to study at Rome. This artist remained there five years, and made the most of his opportunity.

Bouguereau's work is characterized by culture and grace, by excellence of composition, and by very careful execution. In examining the subject given here you can see for yourself that all of this is true. There is no crudeness of drawing or of pose. All is graceful, sweet, dignified, and there is an expression of affection about it—especially in the little St. John—that strongly appeals to us. There could hardly be a better example of a compact design, without crowding, without hardness or stiffness of line, or of light and shade. Does not the effect of light and shade in this picture suggest opportunity for rich coloring?

Many of Bouguereau's paintings are owned in the United States—about thirty of them in New York, seven in Philadelphia, and several in Boston and St. Louis.

What great event in history was connected with La Rochelle?



VIRGIN, INFANT JESUS, AND ST. JOHN.—*By Bouguereau*

Artist: **Gabriel Max**
Birthplace: **Bohemia**
Dates: **1840–**
Subject: **Madonna and Child**

HERE is a Madonna and Child by Gabriel Max, a modern artist usually spoken of as a German. He is, strictly speaking, a Bohemian, having been born at Prague, in 1840. His father was a sculptor, so you see he was born into an artistic atmosphere and had good instruction as a child. He paints genre and historical subjects. He exhibited first in 1867, and ever since then his fame has grown steadily. He was professor at the Art Academy of Munich from 1879 to 1883, and has taken gold medals for his paintings from both the Munich and the Berlin Academy.

He has used this subject of the Madonna and Child several times and always as the "Madonna of Love," as this treatment of the subject is called; for there are "Madonnas Enthroned," "Madonnas in Glory," "Grieving Madonnas," and many other divisions, according to the different stages in her life and that of her Son. There are no details in this, nor in the other Madonnas of Max, to divert attention from the main thought.

Study the expressions here: the proud, calm joy of the mother; the tender mouth, yet the sad foreboding in the eyes, and the strength to endure which is so plainly told by the contour of the lower part of the face and by the brows where thought sits enthroned. The clinging attitude of the Child is the key-note of the loving story, and while the face is undeniably infantile, the eyes speak much—more, indeed, than we can interpret in words, words which always prove so cold and empty when we would express what lies in our hearts. Such a picture not only stirs thought, but deepest emotions. Our mind speeds ahead to the dark hours of misunderstanding, of keen anguish of spirit, of ignominy and cruel shame, in store for this innocent Babe when, as a man, He "put off childish things," and began His Father's work—showing the way weak humanity could and must work upward by the power of truth to life eternal.



MADONNA AND CHILD—*By Gabriel Max*

Artist: **Henri Lerolle**
Birthplace: **France**
Dates: **1848–**
Subject: **The Nativity**

ANOTHER very modern picture of the Madonna is this one by Lerolle, who is of the French school. It represents "The Nativity," or birth of Jesus of Nazareth in the humble stall at Bethlehem. This picture may be said to belong to the naturalistic school. It is very sweet and tender, however, and impresses the lowly circumstances of the birth of Him who was to become the Prince of Peace.

Henri Lerolle—figure, landscape and portrait painter—was born in Paris in 1848. He has received many medals and the decoration of the Legion of Honor. His work is full of poetic feeling and, like Millet, he is fond of painting solitary figures in the midst of vast and lonely landscapes.

These pictures of the Madonna and Child, especially the last one, remind us of the sacred season of Christmas, and we should try to learn all the lessons this blessed time teaches. It is the time of giving to one another in commemoration of the greatest of gifts to the world, Jesus, our Lord and Saviour. It is a season of rejoicing, because He brought promise of joy eternal to the redeemed of the Lord.

It is the season of promising to be a better boy or a better girl because of the wonderful blessings showered on you in this glorious country of ours, where everything that is good and true in art, in religion, and in education, can be enjoyed and developed to make us more worthy of the perfect manhood of Jesus and the perfect womanhood of His mother, the Madonna.



THE NATIVITY—*By Lerolle*

Artist : **Pascal Adolphe Jean Dagnan-Bouveret**
Birthplace : **France**
Dates : **1852–**
Subject : **Madonna and Child**

THE representation of Madonna and Child by Dagnan-Bouveret is quite different in conception and treatment from any we have looked at. One may easily imagine that the artist, though a Parisian, has studied a peasant-mother type in portraying the Virgin Mary. The Child is wrapped in swaddling clothes, quite after the fashion of European babies in general. But we cannot deny that the effect is a very noble one. Why? Look carefully at the lines of the composition, at the background, at the effect of light and shade, and at the Madonna's face.

Several of the modern representations of this subject are rural or rustic Madonnas. This picture is an illustration in which the mother comes toward us down a leafy alley, clad very much as a peasant woman might be, and holding her Child as such a mother would. The sentiment of loving devotion, most beautifully portrayed here, impresses the observer first of all. It matters not how tall the trees are, how the light and shade play among their branches, or whether the distance effect is subdued to the foreground; for although all these things are skilfully managed, the central thought is the dignity, the simplicity, the love of the mother.

It is a singular fact that in representing the Madonna artists have almost always made use of the female type of beauty of their own countries, instead of painting her a Jewish maiden, as of course they all knew she was. That is why the Madonnas of Rembrandt and Rubens, which are so plump and rosy, fail to please us as much as do those of Italy and Spain, or even this French peasant woman, accustomed to the hardships of life, as you can see by her sad, sweet face.



MADONNA AND CHILD—*By Dagnan-Bouveret*

Artist: **Edwin Howland Blashfield**
Birthplace: **United States**
Dates: **1848–**
Subject: **Christmas Chimes**

AS THE season approaches when we commemorate the birth of our blessed Saviour, the whole air seems filled with joy, all faces wear a happier expression than usual, and it seems as though peals of music and chimes of bells fill the air, sung and rung by invisible choirs of angels. Our own American artist, Blashfield, has given us this picture of the Christmas chimes being rung by beautiful, joyous angels. The whole spirit of the season can be read in the free, sweeping lines of the figures and their wings, as well as in their bright, glad faces. The dove, symbol of gentleness, adds a note of harmony to the expressiveness of the picture.

The lessons taught by the Old Masters have been applied by our best modern artists, who have endeavored to seize the spirit of devotion of their great predecessors, and to add to that all that modern thought and clear insight into spiritual things afford.

Edwin Howland Blashfield—genre, historical and portrait painter—was born in New York city, where his studio now is. He was a pupil of Bonnat, and painted abroad, mostly in Paris, from 1867 to 1878. He has done some fine decorative painting, and all of his work is scholarly; his coloring is harmonious and his drawing good.

This artist is also well known as a writer and illustrator of articles in the foremost American magazines.



CHRISTMAS CHIMES—*By Blashfield*

Artist: **Antonio Allegri (Correggio)**
Birthplace: **Italy**
Dates: **1494–1534**
Subject: **Holy Night**

HERE is a very famous picture, the original of which hangs in the celebrated Dresden gallery. It is the "Holy Night" of Correggio, who was born in 1494. Correggio's real name was Antonio Allegri, but as he was born in the town of Correggio, in Italy, he is known by that name. As little has been learned of his early training in art, critics are at a loss to account for his style and method of painting, which are totally different from those of his predecessors, and display most brilliant originality of conception and execution. His figures are remarkable for their sweetness of expression and grace of pose.

Correggio painted historical and mythological subjects, as well as landscapes. One critic has said of him: "In facility of handling, in absolute mastery over the difficulties of foreshortening, in the management of light and shade as distributed over vast spaces and affecting multitudes of figures, this great master has no rival." Several of his fine works are hung in the Dresden gallery.

"La Notte," or "Holy Night," represents the birth of the Saviour and the shepherds standing in adoration. There is one peculiar effect in this painting, and that is the light appears to come from the face of the Child, and to be cast on all objects around. It is said this is the first historical painting in which such an effect was employed. You know that, in everyday life, light falls through a window from one direction, so that the shade is on the farther side of the objects in the room; but in this picture, as the light comes from the centre, shade is seen on that part of each person or object farthest from the Babe.

This is symbolic of the fact that this Child grew up to be the "Light of the World," the Saviour of men, for He is "the Way, the Truth and the Life."



HOLY NIGHT—*By Antonio Allegri (Correggio)*

Artist: **Ludwig Knaus**
Birthplace: **Germany**
Dates: **1829–**
Subject: **Rest in Flight**

THERE is a modern artist named Knaus, a German, whose work suggests Correggio's style in the drawing and general expression, although the surroundings in Knaus's pictures are much more simple than those in the paintings by the Italian master. His compositions are full of lightness and grace. Look at this one, called "Rest in Flight." The scene represents a short rest during the journey of Joseph and Mary into Egypt with the Infant Jesus.

Herod the Tetrarch was filled with fear and envy when he heard of the birth of Jesus, "the son of David's race"—which meant He was of the royal house of Judah. So he determined to slay the Child. As he could not find just where the parents had concealed Him, he laid the wicked plan of causing all little Jewish children under three years of age, born in Bethlehem, to be killed, so as to make sure that Jesus should not live to grow up and rule in his place, which from the prophecies he feared would come to pass.

But you know an angel of God appeared to Joseph and bade him take Mary and the Child and flee to Egypt and remain till Herod was dead. They obeyed this command, and there are various pretty legends about angels ministering to them on the way, about barren trees suddenly bursting into leaf to give them shade, and about springs of pure water welling from the sandy soil to refresh the tired and thirsty wanderers. And more than one artist of renown has embodied these legends in beautiful paintings.

Ludwig Knaus is the foremost genre painter of Germany, and one of the leaders of what is known as the Düsseldorf School. He is a member of the Berlin, Vienna, Munich, Antwerp, Christiania and Amsterdam academies; and has received the decoration of the Legion of Honor and numerous medals.



REST IN FLIGHT—*By Ludwig Knaus*

Artist: Sir Anthony Van Dyck
Birthplace: Flanders
Dates: 1599–1641
Subject: Repose in Egypt

HERE is another picture illustrative of the flight of the Holy Family into Egypt.

During the journey Joseph and Mary rested in a cool, shady spot, and in this picture are represented as being ministered to by angels. Notice the serene, protecting look of the Virgin Mother; also the beautiful attitudes and faces of the angel groups, especially the little angel nearest the Mother and Child, and the one seated on the cloud, holding a book from which he seems to be singing.

Sir Anthony Van Dyck, who painted "Repose in Egypt," was born in Antwerp. He was a pupil of Rubens, and early showed himself possessed of so much talent that he could repaint portions of his master's work and not have the difference discovered.

This is the way it happened: Rubens was away from his studio, which was locked. His pupils obtained the key, and, contrary to their master's orders, entered the studio. One of their number fell against a painting on the easel, and, as it was wet, rubbed out the arm of one figure and the face of another. Of course, they were very much alarmed, and decided that they must repair the mischief. Van Dyck was selected as the one able to do so delicate a piece of work, and he succeeded so well that Rubens did not discover the accident.

Van Dyck was a tremendous worker. Although he died at the rather early age of forty-two years, he had executed nine hundred and seventy-one paintings. He inherited his talent from his mother, who was noted for the originality and beauty of her embroideries at a time when an embroidery meant a picture. Her most remarkable one was "Susannah and the Elders." She taught her son wholly until her death, which occurred when he was only eight years old.



REPOSE IN EGYPT—*By Van Dyck*

Artist: **Tiziano Vecellio (Titian)**
Birthplace: **Italy**
Dates: **1477–1576**
Subject I: **Assumption of the Virgin**

IN 1477—the year we all know by heart because during it Caxton's first book was printed in England—a very interesting boy was born up in the mountains of Cadore in Italy. This boy is said to have shown by the Madonna which he painted with juices of flowers on the walls of a house, what wonderful talent for art he possessed. He was the son of a well-to-do man named Vecellio, but we know him best by the name Titian, which calls to mind at once exquisite coloring, graceful forms, delicate expression, richness of composition, and a semi-classical style.

Titian painted historic and religious subjects and also portraits; and as he lived to be nearly one hundred years old, painting up to the very last with unfailing steadiness of hand and keenness of intellect, he has left an immense amount of work to testify to his industry. One of his most famous pictures (probably the most famous) is the "Assumption of the Virgin," delineating the belief of the Roman Catholic Church that after the death of the mother of our Saviour she was borne by angels into heaven, where she received the crown of life eternal, and was placed at the right hand of her blessed Son.

See all the cherubs of heaven hastening to bear up the risen Virgin! Could anything give a better idea of her etherealized, spiritualized character than these little hands bearing her aloft? Notice the rapt and adoring attitudes of the disciples left on earth, especially that of John, "whom Jesus loved." We can always distinguish John from the rest by his beautiful and spiritual countenance, which has something womanly about it, and seems to foretell the wonderful visions of his which are called "Revelation" in the Bible.

John Ruskin, the eminent writer, artist and art critic, declares that "Titian's power culminated in the 'Assumption,' 'Peter Martyr,' and 'The Presentation of the Virgin.'"

Among Titian's portraits are several beautiful ones of his



ASSUMPTION OF THE VIRGIN—*By Titian*

daughter, Lavinia. In one she bears aloft a basket of fruit, and turns to look at you over her shoulder. Perhaps the "Sleeping Venus" is as well known and as beautiful as any of his mythological subjects.

Subject II: The Tribute Money

This is another of the most famous of Titian's paintings. The shrewd, cunning Pharisee—who thinks he has trapped Jesus by his question, "Is it lawful for us to give tribute unto Caesar or no?"—is powerfully contrasted with the mild, dignified, patient Nazarene.

It is interesting to note some of the remarkable things that took place during that one hundred years Titian was living.

1477—Caxton's first book printed in England
1492—Columbus's voyage to Western Continent
1519-22—Magellan's voyage around the globe
1521—Diet of Worms, Martin Luther
1529—Diet of Spires, Protestantism
1545—Council of Trent
1572—Revolt of the Netherlands

Much more could be told about the lives and works of these great artists, but it is to be hoped an interest will be created in them, so that the student will look them up for himself.



THE TRIBUTE MONEY – *By Titian*

Artist: Sir Anthony Van Dyck
Birthplace: Flanders
Dates: 1599–1641
Subject: Baby Stuart

MANY of the most famous artists of the world have devoted a part of their skill to portrait painting, and a few of them have won their fairest laurels by this kind of work. Among them were Titian, in Italy; Van Dyck, a native of Antwerp, and therefore of the Flemish school, as was his even more celebrated countryman, Peter Paul Rubens; in England, Sir Joshua Reynolds; in Spain, Velasquez.

The picture on the opposite page, familiarly called "Baby Stuart," is from a group by Van Dyck representing the children of Charles I, King of England. Charles was a great patron of the arts, and so sent for the illustrious Flemish portrait painter to go to London, where he was made court painter, a great honor in those days, with an income attached.

It was in England that Van Dyck had his most brilliant success, and many of his masterpieces are owned there to-day. He was buried with extraordinary honors in St. Paul's Cathedral in London. He was a generous patron of all who excelled in art and science, for great minds like his cannot feel envy of others' success, but glory in it for the sake of the good it does the whole world.

Baby Stuart's name, at the time when the picture was painted, was James, Duke of York; but he is best known in history as James II, King of England. This dear little baby head, which is a great favorite, gives no hint of the things the man, James II, was to do and to leave undone. James was not an admirable character; but we must not forget how difficult it was to be a good king in those troublous times; let us try to have some pity for weaknesses and those acts of which we cannot approve.

Tell something about James II of England.



BABY STUART—*By Van Dyck*

Artist: Don Rodriguez de Silva y Velasquez
Birthplace: Spain
Dates: 1599–1660
Subject: Don Balthazar Carlos

THIS is the portrait of another royal little boy, Don Balthazar Carlos, son of King Philip IV, of Spain. He was born in 1607, a little earlier than "Baby Stuart," who was his own cousin, as their mothers were sisters.

The father of this little Spanish prince was a great patron of the arts, and it is said that he could paint very well himself. So he drew around him many noted artists of his day, among them his subject, Don Diego Rodriguez de Silva y Velasquez. That would be so long a name to say every time this artist was to be mentioned, that it is usually shortened to Velasquez. Oddly enough, this was his mother's maiden name, Silva being his father's last name. The Spanish custom is to use the surnames of both father and mother, joined by "y," which means "and"; and in shortening, it is the usual thing to drop the mother's name. Velasquez, however, preferred to retain his mother's name, which is one well known in Spain.

Velasquez was court painter for Philip IV, and as Spain was at that time one of the leading powers of Europe, and great men of all countries came to its court, there was a fine chance for making portraits which would cause the artist's talent to be widely known. Many of his works are owned in Russia, as well as in England, France, Germany, Sweden, and Italy.

The little prince here shown never reigned as king, for he died in 1632, in his early manhood. Many portraits of him were made by Velasquez, some representing him on horseback, some with a baton in his hand. He was called Prince of Asturia; the people's hopes were centred in him, and consequently they felt his early death keenly.



Don Balthazar Carlos—*By Velasquez*

Artist: Rembrandt van Ryn
Birthplace: Holland
Dates: 1607–1669
Subject: Portrait of an Old Woman

ANOTHER able painter of portraits, although he did historical scenes and landscapes as well, was Rembrandt van Ryn, who lived at the same time as did Rubens, Van Dyck, and Velasquez. You remember his picture, "The Mill," which we studied earlier in the book.

Rembrandt painted vigorous people admirably, for he had much dignity himself; but he had not so much feeling for grace and beauty as many artists have. He appreciated the venerable look of aged people, and has left in paintings and engravings some fine examples of his power to portray this. This "Portrait of an Old Woman" we feel sure must have been a good likeness, for the expression is so "lifelike," as we say.

Many of Rembrandt's portraits are bright and joyous, and among the finest he executed are those of his first wife, to whom he was devoted. He made over forty portraits of himself.

Rembrandt founded a new school of Dutch art, and became the most famous artist his country ever produced. He did not go to Italy to study—in fact, is said never to have been outside of Holland—but he studied men and nature faithfully and with genius. His work is thoroughly original and Dutch.

This artist had in his house in Amsterdam a fine collection of Dutch and Italian paintings, armor, glass, porcelain, etc. But he gradually became poorer and poorer, and finally was obliged to sell his home and all of his belongings at auction.

What, of interest to the whole world, took place in Holland—at The Hague—during the summer of 1899?



PORTRAIT OF AN OLD WOMAN—*By Rembrandt*

Artist: **Marie Louise Elisabeth Vigée-Lebrun**
Birthplace: **France**
Dates: **1755–1842**
Subject: **Madame Lebrun and Her Daughter.**

THE French have always been considered a very courteous people, and they must be so, when their art biographers are too polite to state the age of a celebrated portrait, landscape, and historical painter because she happens to be a woman, as in the case of Madame Vigée-Lebrun! Her American biographer has no scruples, however, in giving the dates of her birth and death.

Marie Louise Elisabeth Vigée received her first lessons in art from her father, a portrait painter, who taught her drawing. She perfected herself in her work by a careful study of the Old Masters in the Louvre, and at the age of sixteen she began to paint portraits. She married J. P. B. Lebrun, a painter and picture dealer, and became a fashionable portrait painter and a leader in the most aristocratic society of Paris. She was beautiful, as well as accomplished, and her home was a gathering place for interesting and cultured people.

Madame Lebrun painted just after the First Empire, and so one sees in certain of her pictures a tendency to imitate the classic in the style of dressing the hair and in the drapery. You notice it in this charming portrait she painted of herself and daughter.

Napoleon, the hero of the First Empire, had a strong taste for the classic; he modeled his career largely after that of Alexander the Great, and introduced the costumes of Greece and of the era of Alexander into his court.

Madame Lebrun painted some very fine portraits of distinguished personages, one of whom was the then Prince of Wales; but, though she was made member of the Academies of ten different countries, England neglected to confer this honor upon her.

This artist was still painting finely at the age of eighty years, and when she died left 662 portraits, 200 landscapes, and 15 historical pictures. She would have been remarkable for her industry even if her work had not entitled her to renown.



MADAME LEBRUN AND HER DAUGHTER—*By Lebrun*

Artist: **Sir Joshua Reynolds**
Birthplace: **England**
Dates: **1723–1792**
Subject I: **Penelope Boothby**

THE next picture is one familiar to all lovers of art, and is so full of charm that it hardly needs to have its beauties pointed out. Study the quaintness of this little figure, Penelope; the mobcap, mits, kerchief, and short waist; the grace of her pose, the falling locks of hair, and the bow in her cap. There is not a stiff line anywhere. We feel sure this must have been a "speaking" likeness, from the eyes full of mirth, the upturned corners of the sweet mouth, and the delicate oval of the face.

This fascinating picture is by Sir Joshua Reynolds, the most illustrious of all painters of women's and children's portraits, and an artist who introduces landscape into his pictures so beautifully that we can plainly see he would have excelled as a landscape painter had he devoted himself to that branch of art.

Joshua Reynolds was born in England in 1723, and was the son of a country clergyman and scholar. The father had intended to make a physician of this son, till he saw what unusual aptitude for painting the boy possessed. Joshua painted his first portrait when he was only twelve years old, his studio being an old boat-house on the beach, his canvas a piece of sail, and his colors common ship paint.

There are many very amusing anecdotes told about his boyhood. He persisted in drawing even in his school-books, and on the back of one of his Latin exercises his father wrote beside a sketch: "This was drawn by Joshua in school, out of pure idleness." He was, however, fond of literary exercises, and early developed habits of careful thought, which you may be sure helped him in his painting later. It is certain that if a boy or girl acquires, while attending school, the habit of doing things well, the important duties of life will also be well done.

Joshua made a set of rules for himself which contained much wisdom; here is one of them: "The great principle of



PENELOPE BOOTHBY—*By Reynolds*

being happy in this world is not to mind or be affected by small things."

He was finally allowed to go up to London, when he was about eighteen years old, to study under the fashionable portrait painter of the day, Thomas Hudson. At first he made only copies, but he wrote home: "While doing this I am the happiest creature alive."

A few years later he went to Spain and Italy, and remained in the latter country two years, studying the works and the methods of the Old Masters. You will find that nearly every good artist in every age has done this, no matter how original his work may have been. Reynolds made a special study of expression and effect, which he excelled in later in his own work.

When he returned to his own country in 1752 he found art there in a very poor state. He sprang into favor at once, and as his work caused quite a revolution in methods, he has been called "the father of English painting." He became first President of the Royal Academy, which was founded in 1768, and during thirty years he exhibited 272 pictures in London, besides delivering lectures at the Academy, and contributing articles to art magazines. He painted on an average over 100 portraits a year for many successive years, and during 1757 he had 665 sittings, all of which were recorded! You see, the men who have become really famous have nearly always been great workers.

Subject II: Miss Bowles

One of Reynolds's most attractive portraits is that of Miss Bowles, with her dog. We do not know which to admire the more, the dog or the little girl, both are so natural. Notice the pretty effect of the landscape background, with the light falling through the trees. Of course, this is not what supplies light for the figures, but it is what we call "suggestive." You can imagine Miss Bowles and her dog have just finished a romp in the woods; her wide-open eyes suggest healthy exercise and that she is almost out of breath, while the dog looks perfectly willing to rest in the arms of his mistress, even if squeezed a bit closer than comfort requires.



Miss Bowles—*By Reynolds*

Artist: **Raffaello Sanzio (Raphael)**
Birthplace: **Italy**
Dates: **1483–1520**
Subject I: **Sketching the Madonna della Sedia**

ALTHOUGH we seldom think of Raphael as a portrait painter, several of the figures in his most celebrated works were painted from life, among them the three figures in the picture, "Madonna della Sedia," which means "Madonna of the Chair."

The story of this painting is a very pretty one, and probably has some foundation in fact. It is said that in the open country surrounding Florence, in a little hut under an immense oak tree, there lived a very pious and kindly monk. The oak tree and a kind-hearted young girl who brought him food he called his "two daughters." One spring a terrible freshet swept down the mountain streams and carried everything before it, even the poor little hut of the monk, who, for safety, climbed his beloved tree and was saved. Here his other "daughter," whose name was Maria (the Italian for Mary) found him when the water had subsided sufficiently for her to go to him with food. He declared that his "two daughters" had saved his life, and as a reward he knew they would both become famous.

In time Maria married a cooper, and the oak was cut down and used for staves and hoops of casks. One day Raphael, then a young man, was wandering disconsolately about, searching for a model for a Madonna picture he wished to paint. He was growing discouraged when his gaze chanced to fall on the wife and children of a cooper, who formed such a picturesque group that he instantly saw the long-desired model was found. He had no painting materials with him, so he seized a piece of charred wood and drew on the end of a fresh, new cask the group known as the "Madonna della Sedia."

The first picture represents this scene. The model for the Madonna was Maria, who had tended the old monk so faithfully, and the cask on which her portrait was drawn had been made of the wood of the oak tree, and thus did the "two daughters" become famous.



SKETCHING THE MADONNA DELLA SEDIA—*By Raphael*

Subject II: Madonna of the Chair

The "Madonna of the Chair" is one of those pictures at which we never tire of looking, and in which we seem to find some new beauty every time we look.

Not only were these fine portraits, but the figures were grouped into a fine composition, which means that they were placed in such positions with regard to one another that the lines were beautiful, the light and shade fell agreeably on the faces and draperies, and the expressions on the faces were suited to the story the picture had to tell. This is one of the Madonnas of Love, for the protecting care and affection of the mother and the loving trust and confidence of the Child are the chief expressions that appeal to us. The elder child of the cooper was made to represent John the Baptist, who stands with his little hands folded, in an adoring attitude. His eyes are full of love, too. This is the look we should always have for one another—a look full of love and gentleness, for you know we are all "children of God."



MADONNA OF THE CHAIR—*By Raphael*

Artist: **Hans Holbein**
Birthplace: **Germany**
Dates: **1497–1543**
Subject I: **Meyer Madonna**

THERE was a curious custom long ago, when it was the exception to appreciate and patronize the arts, of putting into a picture the features of the rich man or woman who ordered the painting for his or her church or for some convent or town hall. This was done even when the subject was a very sacred one. A striking example of this, and a famous one at the same time, is the picture called the "Meyer Madonna," by Hans Holbein.

This artist was born at Augsburg in 1497, but was brought up at Basel, where he illustrated some of the works of Erasmus, a very remarkable man about whom we shall wish to read some time. The most noted work Holbein illustrated was called "The Dance of Death," and represents Death accompanying every rank, age, and condition of persons, from the king and queen down to the smallest infant, to show that no one can escape his acquaintance. It is a gloomy subject, but was a favorite one during the Middle Ages.

Besides these things, Holbein painted sacred subjects, and in the one shown here he introduced portraits of the whole family of the burgomaster, Meyer, who ordered the painting as a tribute to the help of the blessed Madonna and Child in healing his little sick son. There has been more conjecture over some of the figures in this composition than over any other ever painted. Some say the Infant Jesus represents the sick child, he having changed places with the Madonna's Child, who is standing on the floor. The probable explanation is that the Infant Jesus is represented as having healed the burgomaster's son by taking the latter's sickness upon Himself, and extends His hand in blessing. The Meyer baby stretches out his plump, well arm and hand, and looks at them in surprise.

The Madonna appears very gracious and loving as she gazes down on the adoring family:—the burgomaster at the left with his two sons; opposite him and next to the Madonna,



MEYER MADONNA—*By Hans Holbein*

the first wife; next to her the living wife, and her daughter telling her beads. The original of this painting is at Darmstadt, while the one at Dresden, long thought to be the original, has been pronounced a copy. Holbein did not follow the Italian Old Masters' style, but shows great originality of composition and expression.

Through the efforts of Erasmus, Holbein was sent to England to execute an order from Sir Thomas More. While there he distinguished himself as a portrait painter, receiving the patronage of "bluff King Hal," as Henry VIII was called. The painting of Sir Thomas More's family has been considered very remarkable. Unfortunately, the original was destroyed, but copies of parts of it exist, and also the sketch of the first plan which was sent to Erasmus.

Subject II: Portrait of Himself

The cut opposite shows a portrait which Holbein painted of himself.

Holbein lived and worked over three hundred and seventy years ago, and everything was very different then from now: the customs of the people, their way of traveling, the costumes they wore, the manner of talking and writing (very few could write), and I suspect the very way they thought was different; so you see it is necessary for us to know something of the times in order to imagine the surroundings of the Old Masters. With this knowledge we gain a better insight into the ideas of the painter and into his motives; then we enjoy his work much more.

Some paintings that appear very curious to us to-day are valuable as being the best of their time, and as exerting, for that reason, much influence on public taste and on the development of art. But for them, the beautiful things that have been produced since would not have come into existence; so let us try to study a picture for what it has been worth in helping art grow, and not attempt to compare it with beautiful things produced under very different circumstances.



PORTRAIT OF HIMSELF—*By Holbein*

Artist: Gustav Karl Ludwig Richter
Birthplace: Germany
Dates: 1823–1884
Subject: Queen Louise

THIS picture has been extensively reproduced during the past fifteen years. It represents the mother of the first Emperor of Germany after its reconstruction into an empire. This Emperor was Wilhelm I, who, though he died as recently as 1888, was alive during Napoleon Bonaparte's career, and was a boy of about eight years of age when his parents were so cruelly driven away from their home.

There is a pretty story about Wilhelm and his brother Friedrich gathering blue corn-flowers (what we call "bachelor's buttons") to cheer their mother, Queen Louise, as she sat, dejected, on the roadside leading from Berlin, mourning over the hard fate of her family. There is also a story of the dread Napoleon I felt for the influence of this noble and beautiful woman at the time of the Treaty of Tilsit. She was much respected and beloved by her people, and he called her "the man of the family," for her intellect and character were superior to those of her husband, Friedrich Wilhelm III, and her influence on the terms of the peace more to be feared by her country's great enemy.

How much more interest this picture has for us, now that we know the woman it represents had a strong, loving character!

The painting is modern, having been executed by Gustav Richter, a German artist widely known for his masterly portraits. Strictly speaking, "Queen Louise" is not a portrait, for it is said that a lady of Berlin, who much resembled the queen, posed for the figure. The original painting hangs in the Art Museum at Cologne.

What was the Treaty of Tilsit, and when was it made?



QUEEN LOUISE—*By Richter*

Artist: **Thomas Gainsborough**
Birthplace: **England**
Dates: **1727–1788**
Subject: **Mrs. Siddons**

STILL another portrait painter of much fame was Thomas Gainsborough, an Englishman. The youngest son of a clothier, he was born down in the country in 1727. In his fifteenth year he was sent up to London to study with a drawing master named Gravelot, from whom he learned the art of etching. Gravelot, recognizing the boy's talent, obtained admission for him to an academy where Gainsborough worked for three years at painting. Then he opened a studio of his own and painted a few landscapes and did some modeling. He became one of the greatest of English artists, and was one of the original members of the Royal Academy.

Gainsborough painted many persons of distinction, among them the famous actress, Mrs. Siddons, whose portrait is shown here. This woman was the daughter of an actor named Kemble, who put her on the stage when she was a mere child, so her whole life was passed before the footlights. It was much more rare in those days for a little child to be put on a theatrical stage than it is now, and only those called "prodigies" were so treated.

Mrs. Siddons charmed all London by her beauty as well as by her talent. She was in the habit of playing at the theatre of the immortal David Garrick, and she excelled in the great plays of Shakespere. Do you notice the large hat with plumes which she wears? Gainsborough had a great fancy for painting his women sitters in these hats, so you can nearly always tell one of his portraits by them. For many years this style of head covering was called the "Gainsborough hat," but in our day it more frequently receives the name of "picture hat"; you can easily see why.



MRS. SIDDONS—*By Gainsborough*

Artist: **Cyrus Cobb**
Birthplace: **United States**
Dates: **1834–**
Subject: **Paul Revere's Ride**

NOT long after Thomas Gainsborough reached London and settled down to his peaceful painting, a famous deed was performed on this side of the Atlantic Ocean which has been made the subject of painting and of sculpture. This was Paul Revere's ride, and it has been represented in a fine and very spirited way by one of our own American artists—the sculptor Cyrus Cobb.

It is not necessary to go to the works of European artists to find occurrences in our national history well illustrated. The artist who feels a subject most keenly can portray it best; and who can value the great events in the history of our country as can those who have breathed its air from their cradles?

Cyrus Cobb was born in Malden, Mass., in 1834. He and his twin brother studied art together and it is said that they refused opportunities for European travel, wishing to have no teacher but Nature. Cyrus practised law in Boston for several years, but now devotes his time to his art. He is a musician and a poet, as well as a sculptor.

You have of course heard of Paul Revere's midnight ride and the lanterns that were hung in the tower of the Old North Church in Boston, according to the agreement—"one if by land and two if by sea."

At the left of this scene are Colonel Conant and Richard Devens, advising Paul Revere how to give the alarm through Middlesex County. Devens was a member of the "Committee of Safety." The two men engaged in concealing the boat in which Revere rowed from Boston to Charlestown are Joshua Bentley and Thomas Richardson. They were all patriots.

That was a time that tried men's souls. Had it not been for fearless men such as these, we should not to-day be enjoying the blessings of liberty, education, material prosperity, and brotherly love which distinguish our country.

From what is the above quotation taken? What is meant by "Committee of Safety"?



PAUL REVERE'S RIDE—*By Cyrus Cobb*

Artist: **Jules Bastien-Lepage**
Birthplace: **France**
Dates: **1848–1884**
Subject: **Joan of Arc**

THE next picture takes us to another land and a different epoch, but also represents something renowned in history—the episode of Joan of Arc. It is one of the most singular occurrences in the story of human events, and I trust you will read it up thoroughly. There were many intermarriages during the past centuries between members of the royal houses of France and England, so there came a time when it was difficult to say just who was the rightful heir, and this question was put to the test of war, as was then usual. After long years of conflict, a young country girl claimed to have been told in a vision that she should lead the army of France to victory. She performed this successfully (1429), and as she compelled the English to leave Orleans, she is often called the "Maid of Orleans."

This picture of the unfortunate "Maid" is by J. Bastien-Lepage, a well-known French historical and portrait painter. It represents Joan in the garden of the inn in which she served, just at the moment when she saw the vision of herself fully armed. A sword is presented to her, while she is commanded by a voice from heaven to liberate her country. It is a mystic subject, and the artist has certainly succeeded in giving it that character.

The homely details of the picture are more pleasing in color, as they serve to throw into strong relief the powerful and impressive figure of the woman, with her rapt gaze, and also the representation of the vision floating in air, the face being seen among the leaves of the trees. This is far beyond mere landscape or figure painting. The idea is not solely to give a pretty play of light and shade, or a graceful pose of the human form, nor simply to bring before the observer an historical event: it is an attempt to grasp the mysterious springs of human action and to reveal the motive power that guides the progress of events in great crises.



JOAN OF ARC—*By Jules Bastien-Lepage*

Artist: **Benjamin West**
Birthplace: **America**
Dates: **1738–1820**
Subject: **The Death of Wolfe**

THE first American-born artist to attain distinction was Benjamin West, who was born a "Friend"—that is, of Quaker parents—at Springfield, Penn., in 1738. It is said that his first lessons in painting were received from Cherokee Indians, for these savages understood the preparation of enduring colors from natural sources.

When only eighteen years of age West began to paint portraits in Philadelphia. He was so fortunate as to gain the interest of a Philadelphia gentleman, who sent him to Italy to study. After three years in Rome he went to England, where he spent the rest of his life. He long enjoyed royal favor, and succeeded Sir Joshua Reynolds as President of the Royal Academy of Art.

Benjamin West was original and courageous enough to paint the figures in his historic scenes clothed in the style of dress of the era he was representing. Before that, classic draperies were considered indispensable. The example of his work here given—"The Death of Wolfe"—attracted widespread attention and has become famous. The composition is skilful, bringing into prominence, as it does, the figures of General Wolfe and the companions of his last moments. The strong Indian figure crouched wonderingly before him gives a contrasting note, while the background, though properly subdued as to detail, distinctly conveys the idea of battle; the clouds of smoke rolling away, and the light of victory shining out, show us that the sacrifice of this brave and brilliant man's life was not in vain.

The English are proud to claim Benjamin West, but we do not forget that he was an American, though born on this continent at a time when we were colonies of England.



THE DEATH OF WOLFE—*By Benjamin West*

Artist: **Salvator Rosa**
Birthplace: **Italy**
Dates: **1615–1673**
Subject: **Diogenes in Search of an Honest Man**

"DIOGENES in Search of an Honest Man" was painted by one of the most illustrious artists of his time and country—Salvator Rosa, born near Naples in 1615. His parents were poor though educated persons, and wished to have their son prepared for the service of the church, but genius would have its own way, just as was the case with Michael Angelo, whose father intended him for a weaver, and with Correggio, who was to have been a wood-cutter.

As a boy, Rosa, like the great Murillo, had to sell his work in the marketplace to support himself. One of his pictures attracted the attention of a patron of the arts, who placed the young artist under a fine teacher. Merit of a high order is sure to find a high place, and finally Rosa was employed to paint for the Grand Duke of Tuscany at Florence, and for the cardinals at Rome. He was fearless in his speech, and widely known as a conversationist. He wrote satirical and dramatic verses, and composed some beautiful songs, which are sung to-day in every country.

His best works were landscapes, though he did historical pictures, and wished to be known by the latter subjects. He depicted the wild and terrible in nature—shipwrecks, banditti on wild mountainsides, trees torn by fierce storms, et cetera.

The picture reproduced here is one of Rosa's historical pieces. Diogenes was a cynic philosopher; that is, he despised the pleasures and even the comforts of life, and especially the pretensions of men to goodness, when their lives were at variance with their professions. He preached practical goodness rather than the holding of theories, however sublime. He is said to have gone about with a lantern, searching for what he considered rare indeed – an honest man.

In what country and near what beautiful body of water is Naples? Look up the story of the visit of Alexander the Great to Diogenes.



DIOGENES IN SEARCH OF AN HONEST MAN—*By Salvator Rosa*

Artist: **Joseph Mallord William Turner**
Birthplace: **England**
Dates: **1775–1851**
Subject I: **Caligula's Palace and Bridge**

LET us look now at two pictures by an Englishman who was one of the greatest of landscape painters and in many respects one of the greatest artists of the world. This is J. M. W. Turner, who was born in London just four days after the Battle of Lexington.

In "Caligula's Palace and Bridge" wonderful power of landscape painting is displayed. Everything is embodied that a perfect landscape demands—beauty of line in composition, detail in the foreground, atmosphere and delicate distance, graceful foliage, water clear and dazzling, architecture that, instead of introducing stiffness, lends poetry to the scene, and living forms that harmonize in their classic pose and dress with the time set forth. It is truly idyllic, and when the charm of color is added, no wonder a result is produced that captivates all beholders and at once places William Turner in the front rank of true artists for all time.

The life of this painter is an interesting one to read, especially the early years of it. It is said he gave signs of his artistic ability when he was very young indeed, by drawing with his finger in spilt milk. His first sketch of a building was that of Margate Church, made when he was nine years old. At school he drew cocks and birds and trees and flowers on the walls, while his schoolfellows did his sums, that he might indulge his artistic proclivities. At a very early age he drew portraits of his father and mother and of himself. Strange to say, his father intended him for a barber, which was the elder Turner's own trade, but seeing the boy's great natural talent for art, he aided him in its development. William early became a wage-earner by making both black and white and wash drawings for architects and others.

Up to the time Joseph Mallord William Turner startled the English public with his original and brilliant productions, the

What was the date of the battle of Lexington?



CALIGULA'S PALACE AND BRIDGE — *By Turner*

palm had been awarded to Claude Lorraine, a Frenchman, as the greatest landscape painter who had lived. But that great art critic, John Ruskin, was so enthusiastic an admirer of Turner that he set him above all others—unjustly, some think.

Turner was a great genius and a most wonderful master of color effects, but his drawing was not always good; he was willing to sacrifice some things in order to gain new and startling effects in color.

He found landscape painting in a deplorable condition and raised it to a height it had never before attained. He was the first artist who dared "paint the sun." You will see, even in the reproductions of his paintings, what floods and bursts of sunlight are displayed. His coloring is pure, dazzling even, and delicate; he is faithful to nature, yet his is the truth-telling of the poet and deep thinker.

When he died he bequeathed his paintings to the nation (Great Britain), and that is the reason we see so few of them elsewhere, for, of course, England would not part with them. Two of his works are owned by the Lenox Library, New York; two by Mrs. Vanderbilt; and the much talked-of "Slave Ship" is the property of Miss Hooper of Boston.

Subject II: The Fighting Temeraire

Outside of his art Turner was not considered a brilliant man. His powers of intellect were concentrated on his work, and there he was master. He excelled in those landscapes where water formed a part of the scene. "The Fighting Temeraire" is probably the most popular of all his paintings. It was first exhibited in the National Gallery in 1839, and is dear to Englishmen's hearts. The contrast between the man-of-war and the pert, puffing tug is a good example of modern progress that appeals to all. The patriotism of the British is stirred by the sight of a veteran ship of their navy, of which they are, as you know, very proud. Let us hope for a new order of things, when navies and war are no longer needed!

When and where did the "Temeraire" distinguish herself?



THE FIGHTING TEMERAIRE—*By Turner*

Artist: **Jean Baptiste Camille Corot**
Birthplace: **France**
Dates: **1796–1875**
Subject I: **Dance of the Nymphs**

HERE is a very charming example of the work of that landscape painter of France — Jean Baptiste Camille Corot — who, though born in 1796, has not yet been surpassed in his department of art.

This subject, "Dance of the Nymphs," shows all of Corot's best qualities—skilful composition; effective distribution of light and shade; beautiful drawing; lightness of effect; grace, joyfulness, and poetic sentiment.

Corot was born in Paris and educated there. He had no early struggles to maintain himself, so his paintings are as full of joy and gayety as was his nature. But that is not all they contain: they are poems, every one, and are as full of the tender story Nature has to tell us as a symphony by Mozart. One critic, indeed, calls him "the Mozart of painting." He has also been called "the Schubert of landscape painting," because he mollified the classics and was powerfully carried away by romanticism.

His was a dreamy, poetic nature. As a boy, he loved to hang out of his chamber window on summer nights and watch the vapors creep up from the meadows and lakes; then he would imagine a fairy dance going on, as the mists curled and waved, assuming strange shapes. It is supposed that his manner later in his paintings—the veil of mystery pervading their atmosphere—is due to impressions then received. The weird, etherial look of his "Dance of the Nymphs" is just what we should expect from an artist of his temperament.

Corot sketched in the open air all summer—at dawn, sunset, and for moonlight effects. These sketches he worked up in his studio during the winter. The nature he painted is called: "A nature deliciously impossible, where, in the uncertain twilight of dawn, in the shade and retirement of great trees, shrouded in mysteries, we hear the gentle beating of the

Who were Mozart and Schubert?



DANCE OF THE NYMPHS—*By Corot*

wings of awakening love." This feeling for the picturesque caused him to rebel against the "decorative, abstract, and arid" style of painting of the First Empire. One writer says: "All his physiognomy is made of two elements, gayety and thought—the lips smile, the look meditates."

Subject II: Spring

This is another of his pictures that seems all joy and gladness. Does it not suggest that Nature is putting on her spring dress? The tree appears to be fairly rushing into leaf. The maidens and children are anxious for the first blossoms; the eldest even reaches eagerly beyond her height for the beautiful things, as youth always does—youth which is well typified by awakening spring.

Corot painted industriously for many years before his genius brought pecuniary returns. When it did, he displayed the utmost generosity in helping poor, struggling artists. At the time of the Siege of Paris, he expended 25,000 francs for the relief of the needy.

He was dearly beloved by his friends, and whatever the differences of opinion of the various literary men of his day, they united in praise of Corot the man, even those among them who did not fully understand Corot the artist. He was called "Père Corot" (Father Corot) by his fellow-artists, and they caused a medal to be struck off in his honor just before his death in 1875.

For his works he received many medals and the highest rewards from the government, being elected an officer of the Legion of Honor. After his death the pictures and sketches in his studio were sold for 400,000 francs; and this was after he had presented some of his most valuable works to the Luxembourg. Several of his pictures are owned in the United States, and I hope you may see them some day; for no matter how good the reproduction of them in black and white, the mysterious charm they possess lies in the coloring, which many have tried in vain to imitate.

When was the Siege of Paris? What is the Luxembourg?



SPRING—*By Corot*

Artist: **Heinrich Hofmann**
Birthplace: **Germany**
Dates: **1824–**
Subject: **Jesus as a Boy in the Temple**

HEINRICH HOFMANN, who painted this picture, was born in Darmstadt in 1824. He is a portrait and historical painter of note and occupies a prominent position in the art circles of his native land. In 1870 he became a professor of the Art Academy in Dresden.

Anyone who goes to Meissen, where the famous porcelain is made, will be well repaid, for on the walls of the old burg there one will see the beautiful fresco, "Betrothal of Albrecht the Brave to Princess Sidonie," by Hofmann. In this Albrechtburg the secret of the now world-famed porcelain manufacture was discovered by a prisoner of noble birth who had scientific tastes and was allowed a crucible and other implements of the chemist to experiment with and to help pass the hours of imprisonment.

In the Dresden gallery hang several of Hofmann's finest works, among them the subject opposite, which he calls "Jesus as a Boy in the Temple." The radiance shining from the figure and face of the youthful Christ is lost in the reproduction in black and white; color is required for that effect. Most rich, most luminous, soft but clear, are those colors in reality, while the figure of Jesus, in its radiant white robes, is unsurpassed for beauty and religious inspiration in all art. How varied are the Jewish types here portrayed! And yet they are all natural, as they were painted from living models in Dresden.

Who, seeing a picture like this, can say that artists to-day have no religious inspiration and can paint only impressionistic scenes from nature? Although the methods of modern artists are different from those of the Old Masters, as is but natural, they are often impelled by as pure a motive and as deeply devotional a sentiment.



JESUS AS A BOY IN THE TEMPLE—*By Hofmann*

Artist: **Gabriel Charles Dante Rossetti**
Birthplace: **England**
Dates: **1828–1882**
Subject: **The Blessed Damozel**

THIS picture belongs to the mystic style of subject. It is the work of a very interesting man who was born and lived in England, though he was of Italian parentage—Gabriel Charles Dante Rossetti. His father was an Italian patriot, a commentator on Dante, and, after taking up his residence in London, a professor of Italian at King's College.

From boyhood Gabriel was an admirer of the poems of Dante, and in after years took many subjects for his paintings from the works of that illustrious genius. Rossetti was himself a poet of great feeling, imagination, and pathos. One of the most beautiful things he wrote is "The Blessed Damozel," and he painted the picture from which this head is taken, to illustrate the poem.

Rossetti possessed the most vivid personality and the rarest imagination of any man of his day. He seldom exhibited his paintings, and they are now for the most part in private collections in England. He was one of the founders of what is called the Pre-Raphaelite school of painting, which attempted to promote the study of nature itself rather than of the great masters of Raphael's day and immediately after.

Those who believed in the doctrines of the Pre-Raphaelites were known as the Brotherhood, and published a journal called *The Germ*. "The Blessed Damozel" was contributed by Rossetti to this organ. Following is a descriptive verse of the poem:—

The blessed damozel leaned out
From the golden bar of heaven;
Her eyes were deeper than the depth
Of waters stilled at even;
She had three lilies in her hand,
And the stars in her hair were seven.

Rossetti preferred to write his name "Dante Gabriel" and it is thus we usually see it given.

Who was Dante? Of what artist was he a friend?



THE BLESSED DAMOZEL—*By Dante Gabriel Rossetti*

Artist: **Sir Edward Burne-Jones**
Birthplace: **England**
Dates: **1833–1898**
Subject I: **Winter**

HERE is the reproduction of a painting by a famous and a very charming artist of Welsh descent, born in Birmingham, England, in 1833. His name was Edward Burne-Jones, and he was knighted for his great services to art.

Sir Edward Burne-Jones was one of a distinguished group of men whose achievements have, during the past fifty years, shed a lustre on the name of England. His friend and teacher was Dante Gabriel Rossetti -of whose "Blessed Damozel" you have just read—and in his first work he showed a tendency to imitate Rossetti's manner, which he later abandoned, however, for a style of his own.

This artist's parents intended that he should become a minister of the gospel, and he was sent to Exeter College, Oxford, but his great talent for art was not to be suppressed. On the same day that he entered Oxford another young Welshman, William Morris, began his studies at the university, and these two, who were destined to become illustrious, grew to be firm friends. The poet Swinburne was a collegemate of theirs, and dedicated his first volume of poems to Burne-Jones.

The circle of which these young men later became a part included the eminent artist, teacher and poet Rossetti, John Ruskin, Robert Browning and Alfred Tennyson.

Burne-Jones and William Morris, the poet and artist, worked together from their earliest college days, and each was a great help and inspiration to the other. They had high ideals and a love for the deep and mystical in nature. Burne-Jones, especially, inclined to idealism and abstract beauty rather than to realism. Many of his works are symbolic. His drawing is original in its style, but graceful and correct; his coloring pure, brilliant, soft. He designed many stained glass windows that have become noted. One is in Trinity Church, Boston, and is called "David Instructing Solomon in the Building of the Temple."



WINTER—*By Burne-Jones*

Subject II: The Golden Stair

This example of Burne-Jones's work is reproduced from a water color—one of the paintings made between 1870-77, when he was not showing any of his pictures to the public, but was working steadily to build up his art for future recognition.

Some one has said: "The impression of this picture is that of a poem set to exquisite music." The fresh, fair young girls are painted in monochrome (which means the hues, tints, and shades are of one color), and the effect is as sweet and pure as the thought of youth should always be. The harmony of pose and of movement, yet the pleasing variety at the same time; the long sweeps of the curves that affect you like a deep draught of fresh air; the calm, serious faces—all are worthy of earnest study, and cannot fail to inspire one with good thoughts.

That is what a really fine picture always does—suggests noble thoughts. The more we study such examples of true art, the more cultured we shall become, in the best sense, for our activities of brain, of heart, and of moral life will be stimulated and enlarged.

This artist died June 17, 1898, and, it is hardly necessary to add, his death was a great loss not only to the art world, but to the world in general. For a person of refined nature, worthy ambition, and genial personality exerts a wonderful influence for good on all those who know him or his works.



THE GOLDEN STAIR—*By Burne-Jones*

Artist: Sir Laurens Alma-Tadema
Birthplace: Holland
Dates: 1836–
Subject: A Reading from Homer

THE next picture is from a painting by a very interesting artist who is living to-day in London—Laurens Alma-Tadema. He was born in Dronryp, Holland, in 1836, and early conceived a passion for Egyptian and Graeco-Roman archaeology, which greatly influenced the style he adopted in his work.

Alma-Tadema holds a unique place in English art. Born in Holland and inheriting the independence and frank originality of his countrymen, he still possesses a taste for the classic, and it is the combination of these two qualities that gives the peculiar distinctiveness to his compositions. While he places his personages of ancient Greece and Rome among appropriate and harmonious surroundings, he makes them alive. That is, they walk, they talk, they eat and drink, they laugh, they read, and they do all this very much as we do; so there is a familiar quality about his works that has contributed to their success.

The characters he represents do not simply pose in stiff togas or chitons, but move, and breathe forth their enjoyment of life. "A Reading from Homer" illustrates this. How natural that pose of the listener, face downward on the ground! Scarcely a child but knows that position, and we think of the Greeks as children of nature, so it seems especially fitting. Note the pure, graceful curves, the fine sense of proportion, and the beauty of expression all through this picture.

Alma-Tadema has been made member of the Royal Academies of five different countries at least, and has received many medals. He became a naturalized British subject in 1873, and was knighted by the late Queen Victoria. He married an Englishwoman who paints well, and has a daughter who paints better (so I have heard him say) than he does himself.

In what countries were togas and chitons worn? Who was Homer?



A Reading from Homer—*By Sir Laurens Alma-Tadema*

Artist: John S. Sargent
Birthplace: Italy
Dates: 1856–
Subject: Hosea

JOHN S. SARGENT was born in 1856 in Florence, Italy, of American parents. He has lived and painted many years in Europe, and his studio is now in Paris. "Hosea" is a detail from the frieze designed by him for the Boston Public Library, representing the prophets of the Old Dispensation. This frieze is a part of the decoration—as yet unfinished—of an upper corridor, and represents the history of religion, from the early days of idolatry and through the period of Jewish captivity. Each prophet's figure and expression is conceived and carried out in accordance with the character portrayed in the books of the Old Testament.

In examining the whole frieze,* one will notice that the groups at the left are composed of figures in mourning or despairing attitudes, while those in groups at the right are hopeful, expectant—looking for the fulfilment of the promises of prophecy. Yet in each group there is a contrasting figure, and Hosea is the hopeful prophet in the sad group at the extreme left. It is said that this youthful Hosea is the favorite figure of the artist.

We notice that the intent of the best artists is to put into their paintings something besides mere beauty of face or figure, historical suggestion, or a pleasing effect of water, trees, or mountains. Their aim is to fathom the thought back of all this—the purpose of the Creator in surrounding us with so much goodness and beauty—and to bring their interpretation of this purpose before the mind of the observer in a way to arouse deep thought and earnest feeling.

* Such excellent reproductions of this frieze have been made, singly as well as in groups, that it may be easily studied.



HOSEA—*By Sargent*

Artist: Guido Reni
Birthplace: Italy
Dates: 1575–1642
Subject: Aurora

THIS picture is probably familiar to you, for it is a great favorite and has been reproduced by photography and engraving during many years. It is by an Italian artist, Guido Reni, who is generally called by his first name alone. His works belong to three classes — historical, mythological and portraiture. The "Aurora" is of the second class and was painted at Rome, where it is owned in the Rospigliosi Palace. The Dawn is represented as a beautiful woman who precedes the chariot of Apollo, the Sun-God, as he rides across the heavens to awaken the Day.

Guido Reni was the son of a well-known musician and singer, who intended that his son should follow the same profession as himself, but the boy's genius for art was early discovered by a celebrated Flemish painter living in the city of Bologna, where Guido was born, November 4, 1575. Guido's father taught him to sing, and to play the harpsichord and flute, but this did not satisfy his artistic longings; and in after years he used to tell how, as often as he dared, he would run away from the harpsichord and draw rude sketches and form figures in clay.

In the studio of the Flemish artist he made such progress that at the age of thirteen years he was allowed to teach some of the other pupils. Yet his modesty and dignity were remarkable, and he won the respect of all who knew him. You see there is a lesson to be learned from this talented boy who lived over three hundred years ago.

Guido was so beautiful that one of his teachers, the illustrious Annibale Carracci, painted him as an angel in several pictures.

He was passionately fond of music, and during his last illness his friends had musicians play in the hall just outside his chamber. The effect upon him was soothing, and as he wiped away his tears he cried: "And what, then, will be the melodies of Paradise?" He died August 18, 1642.



AURORA—*By Guido Reni*

Artist: Unknown (Possibly Guido Reni)
Subject: Beatrice Cenci

ANOTHER picture which has been ascribed to Guido Reni is this mournful but lovely portrait of a woman, supposed for years to be that of Beatrice Cenci; but many modern critics and historians contend not only that the work was not executed by this artist, but that the painting is not the likeness of the unfortunate princess whose history is so sad. If it was painted by Guido, it cannot be a real portrait of poor Beatrice, for she was put to death almost ten years before he began his work in Rome.

Modern critics seem very harsh and cruel sometimes when they take away our cherished traditions—robbing us of our belief in William Tell, for instance, and even destroying our faith in King Arthur and his knights. But it is because they are searching for truth that they do it; and it is better to have the true statement about anything than the prettiest legend that could be invented.

After all, to appreciate the true loveliness of the picture it is not necessary to know the artist, or whose likeness it is. The original painting is in the Barberini Palace in Rome



BEATRICE CENCI—*Artist Unknown*

Artist: Émile Renouf
Birthplace: France
Dates: 1845–1894
Subject: A Helping Hand

HERE is a very attractive scene, and one that appeals strongly to the sense of humor of the spectator; for it is very plain to us that, though this dear little girl thinks she is helping grandpa, in reality the heavy oar is altogether too much for her tiny hands to grasp or her frail arms to move. Her proud and loving grandfather is evidently humoring her, however, in the belief that she is of great assistance; in fact, she probably feels sure the boat could never reach shore but for her help.

Did you ever see a little maid dressed just like this? Probably not, for as the artist, Émile Renouf, was born in Paris and painted French scenes chiefly, we may feel tolerably sure that she is a little French peasant girl, living in one of the fishing settlements on the coast of France. Émile Renouf painted landscapes, marine views, and genre, and received several medals for his work. In 1886 he visited America.

When studying another picture we learned that the line where earth and sky seem to meet (called the horizon) should never be just across the middle of the picture; we also learned that the principal object should never be in the middle of the space from left to right. The sky line in this picture seems to cut directly across the old fisherman's cap, but the sea mists are so thick in the distance that the horizon is very indistinct. The figure of the old man is certainly in the middle of the canvas, half way from left to right, but is he the main object in the picture? Is he the one who is lending a helping hand? No, it is the quaint little maid who is the object of greatest interest, and she is to the left of the middle of the picture, so our rule is observed, after all.



A Helping Hand—*By Émile Renouf*

Artist: **William Morris Hunt**
Birthplace: **United States**
Dates: **1824–1879**
Subject: **June Clouds**

UNTIL a very few years ago you might have met in Boston a tall, slim man, with a long gray beard, upon whom everyone looked with great respect, and whose words were most attentively listened to by all those persons fortunate enough to know him. Especially attentive were they when he discoursed on art, for he ranks as the best American painter of the last half of the nineteenth century, and was no other than William Morris Hunt, who executed "June Clouds."

This artist was born in Brattleboro, Vermont, in 1824. He was a student at Harvard for three years, but left college on account of ill-health, and went abroad. He spent a winter in Italy, and then went to Düsseldorf, where he studied with the idea of becoming a sculptor. Next taking up his residence in Paris, he began to paint. One day he came across some of Millet's work, and immediately set out to look for this new master. As we know, he found Millet living in the little village of Barbizon, and became not only a pupil but a warm friend of the great French artist.

Returning to America in 1855, Mr. Hunt opened an art school in Boston and taught by criticism, as French masters do; and never was teacher more kind or more anxious to help each student to make the most of his talent and ability.

Morris Hunt possessed the power of making the simplest subject interesting because of the truthfulness to nature expressed in it—truthfulness in form, in color, in feeling. His works are owned by art lovers all over the United States, and many are in the Art Museum at Boston. Some very fine decorations in the Capitol at Albany, New York, are by him, and he also executed a number of masterly portraits.

The subject given here is simplicity itself, and shows the master from the fact that in spite of its simplicity it is interesting. If you could see the beautiful coloring of the original—the soft grays and blues of the clouds, the tender and varied greens of the trees and of the foreground—you would



JUNE CLOUDS—*By William Morris Hunt*

be even more pleased with it. The presence of the boy and girl on the little bridge adds the touch of human nature that every picture needs to make it perfectly successful. Have you not been in just such a quiet place on a June day and seen the clouds pile up exactly as they do here?

Artist: **G. A. Holmes**
Birthplace: **England**
Dates: **Unknown**
Subject: **Can't You Talk?**

IT IS not always the famous pictures of the world that appeal most strongly to the observer, or to the greatest number of persons. Whether the artist be widely known or not, evidence of genuine feeling in his work stirs the heart when his compositions are studied.

The picture entitled "Can't You Talk?" is a charming bit of primitive nature, where the kinship between all forms of animal life is the underlying thought. The dear little baby—whose intellect has not yet reached the stage of development where it recognizes the superiority of man over other creatures—feels only the bond of affection and sympathy between himself and the noble animal seated before him. We almost expect the dog to answer baby's question: "Can't You Talk?" He surely looks wise enough to, should the power of speech be granted him for the purpose. Another sympathetic touch is added by the kitten peering through the doorway, as though greatly interested in what is going on. Altogether this is a very satisfactory picture, and one which leaves a pleasant impression on the mind.



CAN'T YOU TALK?—*By G. A* [illegible]

Artist: **Henri Lerolle**
Birthplace: **France**
Dates: **1848–**
Subject: **The Shepherdess**

WHAT a gentle, restful scene is presented here! It is by Lerolle, the artist who painted that beautiful picture of the shepherds' visit to the infant Saviour as He lay in the lowly manger at Bethlehem.

The composition of this picture is calculated to inspire a feeling of tranquillity. The sheep themselves typify peace and gentleness; the broad field stretching into the hazy distance makes us think of a warm summer's day, which idea is added to by the facts that the animals seem thirsty, and that the shepherdess has taken off her kerchief and carries it on a stick over her shoulder. The foliage of the trees is not luxuriant enough to give the impression of great vigor or energy, and the cot in the distance, at the right of the background, hints of a place of rest and shelter at the close of day. There is something particularly good about the arrangement of these tree-trunks, and about that sheep in the foreground which appears on the point of touching the hand the girl holds out.

What does the picture suggest to you? Does it not put you in mind of the vacation that is approaching, when you will go into the country and see just such flocks of sheep, with soft white wool? But you will not find a girl like this taking care of them, for we do not have shepherdesses in our country, as they have in France, where this one lives. For this is a French landscape, you know, and that is a French peasant's hut in the distance.

When this picture was first exhibited it was enthusiastically received by the French people, and the government purchased it very soon after it appeared



THE SHEPHERDESS—*By Henri Lerolle*

Artist: Johann Georg Meyer (von Bremen)
Birthplace: Germany
Dates: 1813–1886
Subject: The Pet Bird

"THE Pet Bird" is by an eminent and very popular painter of genre pictures—Johann Georg Meyer, better known as Meyer von Bremen, as he was born in the city of Bremen (October 28, 1813). He was a pupil of the Düsseldorf Academy, which, in his student days, was the most celebrated art school in Europe. The school of Munich became its rival, and Paris now holds first place, on account of the great number of masters of all nations gathered there.

Meyer von Bremen began his art career by painting biblical subjects, but soon made a journey into the mountains (Harz and Tyrol), and studied there the types of life which have served in his many popular genre scenes. In 1863 he became a professor in the Berlin Academy. He received a medal for work shown at the Philadelphia Exposition (called the Centennial), and many of his best paintings are owned in New York and Philadelphia.

This pretty home scene speaks for itself. The bird is being fed on a morsel from the children's lunch, and the little fellow has saved a piece which he seems anxious to give to the pet, the expression indicating this being made more apparent by the gaze of his elder sister, fixed so interestedly on him. These children have been taught to be kind to dumb creatures, we feel sure, besides having gentle instincts.

The thoughts aroused by the picture are so pleasant and natural that we almost forget the effect is due to the mastery of art. There is no apparent striving after effect; the very simplicity and sweetness of the subject and its treatment are what appeal to us. Such a picture is a bit of history, too, portraying the customs, the costumes and the furniture of the period, which fact gives it an added value.

Why was the exposition held at Philadelphia in 1876 called the Centennial?



THE PET BIRD—*By Meyer von Bremen*

Artist: **Sir Edwin Henry Landseer**
Birthplace: **England**
Dates: **1802–1873**
Subject I: **The Sick Monkey**

HERE we have one of the fine nature studies of Sir Edwin Landseer, who, though a portrait painter of merit, is noted chiefly for his pictures of animals. His great talent lay in his power to portray those qualities in dumb brutes that show their kinship with man.

The mother-instinct of loving protection and care for the suffering offspring is the attractive element in this picture, and the effect is enhanced by the very evident indifference of *pater familias*, who is coolly enjoying his melon and has greedily provided himself with another piece of fruit, which he guards between his hind paws. Grotesque though these creatures are, the expression of love as shown by the mother, makes the scene appeal strongly to human sympathies.

Edwin Landseer was born in London in 1802. At the age of five years he made sketches showing his appreciation of animal character and humor, and work that he did when only ten years old was exhibited in 1874 at the Royal Academy. It is hardly to be wondered at that the boy should develop great talent, as there were in his immediate family no less than eight persons who attained distinction as artists: his father, John Landseer, a famous engraver, whose lectures on engraving before the Royal Institute, and persistent efforts, did so much to raise the status of his artcraft; his uncle, Henry Landseer, a painter; his eldest brother, Thomas, an engraver, whose finest work is his engraving of Rosa Bonheur's "Horse Fair," and who has done much by his reproductions of Sir Edwin's paintings to make the latter well known; his eldest sister, Mrs. Christmas; his sisters Emma (Mrs. Mackenzie) and Jessie, and his brother Charles.

Edwin and his brother Thomas together wrote and illustrated several books for young people, among them "Stories about Dogs," and "Stories Illustrative of the Instinct of Animals," both published in 1864.

This artist had every advantage of study in his youth,



THE SICK MONKEY—*By Sir Edwin Landseer*

and afterward enjoyed the favor of the English royal family. The late Queen Victoria, whose love for animals is well known, was a great admirer of his pictures, and proved a true friend to him. He painted portraits of the queen and various members of her family, and taught her and her husband how to etch.

Landseer was knighted in 1850, as a reward for the excellence of his works, and he was the only Englishman honored by a gold medal from the World's Exposition at Paris in 1873.

Although Sir Edwin painted lions, monkeys, deer, and other animals, his fame rests on his dogs. As one critic said, "The best defenders of his genius are his dogs themselves." There was a clergyman in those days, known as Sydney Smith, who was also a great wit. When asked if he would not sit to Edwin Landseer for his portrait, he replied: "Is thy servant a dog, that he should do this great thing?"

Subject II: Alexander and Diogenes

Look at this example of Landseer's work. What a story it tells; what humor it shows! If you will read the story of the visit of Alexander the Great to Diogenes, you will understand why the artist named the picture as he did.

Edwin Landseer's friendship with Sir Walter Scott—also a lover of dogs—and a visit made to that author in Scotland, helped develop the romance and imagination of the artist's nature. He differs from Rosa Bonheur in showing the relation of dumb animals to human beings, and telling stories with his pictures. The French artist rarely did this; she was content to present animals by themselves, though always with the greatest possible faithfulness to nature.

One of the most interesting of Landseer's pictures was painted by him for the then Prince of Wales. It is called "The Connoisseurs," and shows the artist himself sketching, with a dog on either side intently watching his progress. This group is thoroughly characteristic, for it is said that wherever Sir Edwin went he was sure to be followed by a troop of dogs, his devoted pets.

From what did Sydney Smith quote, "Is thy servant a dog," etc.?



ALEXANDER AND DIOGENES—*By Sir Edwin Landseer*

Artist: Henriette Knip Ronner
Birthplace: Holland
Dates: 1821–
Subject: A Fascinating Tale

MANY a wholesome lesson has been taught by means of pleasantry—that is, by wit and humor, or some bright saying. "A Fascinating Tale" is what might be called a pictorial pun, for while the title seems to promise a delightful story to the listener, it is the eyes of the cat and her two kittens that are fascinated by the sight of the tail of the disappearing mouse. There could not be a spectacle more alluring to the feline race, and you can easily see this expressed in the eager attitudes and excited expectancy of the three pussies.

The artist who painted this picture is a woman who was born in Amsterdam, though she now lives in Brussels. Her maiden name was Henriette Knip, but she is known by her husband's name, Ronner. Her father was an artist, also, and taught his daughter. She paints animals, especially those we call domestic animals, in a manner that shows she not only observes them and their habits very carefully, but also appreciates the humor often displayed in their actions.

No one would imagine from the style of her pictures—so full of fun and spirit—that this artist has had a life of care and trouble; and yet such is the case. Though brimful of talent, apparent in her earliest childhood, she was obliged to work hard and long for the fame she has undoubtedly won, and for years after her marriage she had a desperate struggle with poverty, supporting an invalid husband and family of little children, and toiling early and late at her art.

This is a very simple little picture, but it is well made up as to straight lines and curves, flat surfaces and round ones, bringing in contrast of form, while the two kittens furnish color contrast. There is no stiffness in the straight lines of the many books, as some are tipped sidewise to give us diagonal lines.

Where is Amsterdam? Of what country is Brussels the capital?



A Fascinating Tale—*By Henriette Knip Ronner*

Artist: **Charles Émile Jacque**
Birthplace: **France**
Dates: **1813–1890**
Subject: **The Sheepfold**

THE artist who painted this picture is celebrated for his portrayals of sheep going to pasture, grazing, coming home, or in the fold. His name is Charles Jacque, and he is, as you may have guessed, a Frenchman.

Few French artists have a more widely extended or better deserved reputation than Charles Émile Jacque, and he was even more generally known as an etcher than as a painter. His knowledge of barnyard animals was remarkable, and he was nicknamed "*Le Raphael des Porceaux*" because of his lifelike pictures of pigs. He kept these animals, as well as sheep and chickens, so as to be able to study them the more thoroughly.

His work brought him several medals and he received the decoration of the Legion of Honor in 1867.

In looking at this pretty scene it seems as though we could almost stroke the fleecy coats of the sheep, so naturally are they painted. And see how safe and contented the hens look! It is all so suggestive of good will and peace. Do you remember who was called the "Prince of Peace" and also "The Good Shepherd"? Do you recall the story of the shepherd who went out to find the one little lamb lost on the mountainside, while all the other ninety and nine were safe in the fold? The lamb is such a gentle creature that it was much used by the famous painters of olden times to symbolize the Saviour—"The Lamb of God." Another domestic creature referred to in a very beautiful passage in the Bible is the hen with her chickens. It is sad as well as beautiful, and begins: "Jerusalem, Jerusalem, how often would I have gathered thee," et cetera. I am not going to tell you the whole of it, for I wish you to look it up.



THE SHEEPFOLD—*By Charles Émile Jacque*

Artist: **Elizabeth Jane Gardner**
Birthplace: **United States**
Dates: **1842–**
Subject: **The Two Mothers and Their Families**

THIS delightful and suggestive picture was painted by an American woman, Elizabeth Gardner. She was born in Exeter, New Hampshire, in 1842, but has spent the greater part of her professional life in Paris, where she studied under various French masters, among them Bouguereau, one of whose beautiful Madonnas you saw on page 71. She is now the wife of this artist, and lives and paints in Paris. Her pictures have been warmly praised, especially by foreign critics, and perhaps you are familiar with engravings of some of them. She painted "Moses in the Bulrushes," "Ruth and Naomi," "Maud Muller" and that beautiful picture called "Cornelia and Her Jewels."

The hen in the charming scene here shown is as happy in her way with her chickens, and as anxious to find food for them and protect them, as the pretty human mother is happy with and proud of her little one standing by her knee. I imagine this mother is teaching a lesson to her boy from the hen and her brood, telling him how kind he should be to all dumb creatures, for they can feel pain as we do, and they mourn for their young if robbed of them.

Look up the story suggested by each one of the pictures named above. Read the beautiful poem "Maud Muller."



THE TWO MOTHERS AND THEIR FAMILIES—*By Elizabeth Jane Gardner*

Artist: **Jean François Millet**
Birthplace: **France**
Dates: **1814–1875**
Subject: **Feeding Her Birds**

"FEEDING Her Birds" is by that eminent French artist, Jean François Millet, some of whose works we have already studied. They all bear strong evidence of the artist's deep love of nature—animate and inanimate—and treat especially of those aspects of it with which he was most familiar: that is, of peasant scenes, among which his early youth was passed. Although Millet became a very great artist, and even founded a school of painting, called the Barbizon school (from the place in France where it was located), he always loved to refer to himself as a "Normandy peasant."

Do you not think the chief charm of this picture lies in the expression, rather than in the forms employed to render it? The figures of the mother and the children are very simple, and even homely; yet they are interesting, not only because they are of a type unfamiliar to us, but also because the subtle touch of nature in the scene appeals so strongly to all whose hearts are open to the many phases of nature study.

I hope you will early become alive to the pleasure to be gained from making a study of the traits of animals, especially those we call domestic animals. Do you see the hen just beyond the door where the children sit? Does not the fact that the fowl is attracted by the motions of the woman give you a better sense of the truth of the picture? By truth, I mean the story its author aims to tell in a way that makes its meaning felt by the observer, even if the latter lacks the faculty of putting his appreciation into words. The truest art is that which stirs the most genuine feeling. Have you not seen a parent bird taking home a good, fat worm to the fledglings in the nest? And have you not noticed the eager, outstretched beaks of the hungry bird-children? If you have, you comprehend intuitively why the great Millet called this picture "Feeding Her Birds."



FEEDING HER BIRDS—*By Jean François Millet*

Artist: Jacques Clément Wagrez
Birthplace: France
Dates: Contemporary
Subject: A Corner in Venice

WHAT a charming scene is shown here! "A Corner in Venice" was painted by Jacques Wagrez, an artist of the contemporary French school, who, though he executes portraits also, is known chiefly for his pictures of Venetian and Florentine life in the fifteenth century. He works for the most part in water colors, and his paintings are remarkable for their fidelity in all details to the period represented. The architecture and the costumes of the time are always correctly given, and while critics complain that his people lack character, his figures are drawn with the utmost skill and are invariably pleasing to look upon.

In this example of his work a feature of Venetian life is delightfully set forth. I am sure you must have heard of the doves of Venice. The people treat these little creatures so well that the birds have grown utterly fearless, and in a certain square in the city they may be seen in flocks, waiting about to be fed.

The dove is another symbol of gentleness and of purity. Did you ever read the pretty story told by Nathaniel Hawthorne about a girl in Rome tending doves from her tower window? She was an American girl named Hilda. I hope that some day you will read the book, for it is one of the most satisfactory of guides to the art treasures in Rome. Its title is "The Marble Faun."

Many of our best authors and those of other lands have written about birds and animals in the most charming way. Besides Shelley's "Skylark" and Shakespere's "Hark, Hark the Lark," which have already been mentioned in these pages, there are "The Waterfowl," by William Cullen Bryant, "Llewellyn's Dog," and many others, which I feel sure you would enjoy reading.



A Corner in Venice—*By Jacques Clément Wagrez*

Artist: **Heywood Hardy**
Birthplace: **England**
Dates: **Contemporary**
Subject: **Forgotten**

WHAT a contrast to the last picture is this! See the poor, patient pony left standing in the bleak snow-storm, while its thoughtless—yes, heartless—master carouses in the village inn. Note the dejected air of the poor little beast, and contrast with it the jollity of his rider and companions expressed in the shadows ôn the curtains. The poor pony is indeed "Forgotten."

Does it not seem wonderful that a horse, which is an animal possessing much greater strength than the strongest man, should be submissive to his master, even when that master is cruel? It proves what admirable qualities the noble beast possesses—qualities of patience, faithful devotion, and willingness to work. Let those who would abuse a horse, or any other animal, remember that the same God created them who created little boys and girls. Yes, and put feelings in them, too. I hope the children who read this book will never be unkind to animals, or allow anyone else to be cruel if they can prevent it.

Heywood Hardy, who painted this pathetic scene, is one of England's contemporary genre painters. His pictures are exhibited at the Royal Academy and the Grosvenor Gallery, in London.



FORGOTTEN—*By Heywood Hardy*

Artist: Frederick Arthur Bridgman
Birthplace: United States
Dates: 1847–
Subject: Procession of Apis-Osiris

ANIMALS were highly regarded in olden times, and were even worshiped by some of the ancient pagans, especially by the Assyrians and Egyptians. One of the chief gods of Egyptian mythology was Osiris, who was represented in religious festivals by Apis, the bull. This animal is very powerful and even savage, as all children know who have seen one tearing up the ground in a country pasture. Because of the difficulty men found in subduing him, the bull was selected as a type of the Great Power which all nations and even savage tribes recognize. In this picture the unwieldy brute, covered with precious embroideries and decorated with flowers, leads the procession to the temple. The original painting hangs in the Corcoran Art Gallery in Washington.

The artist who painted this picture is an American, Frederick Arthur Bridgman, who has a studio in Paris. Born in Tuskeegee, Alabama, in 1847, when very young he showed marked taste for drawing, and as he saw no other opportunity for gratifying this taste, he obtained a position with a bank-note engraving firm in New York. Two years later he went to Paris to study at the École des Beaux Arts, and now his reputation is widespread. He has received many medals and orders from various countries, and was made a Knight of the Legion of Honor in 1878.

Bridgman has made a profound study of the civilization of ancient Egypt, and has lived in Algeria and other countries along the shores of the Mediterranean. His reputation has been gained chiefly by his pictures of modern Algerian, Greek and ancient Egyptian life, but he does not by any means confine himself to these subjects. He has traveled a great deal and has found something to appeal to his artistic sense in each country visited; he has painted peasant scenes and portraits, Swiss landscapes, and pictures of the ocean. He is remarkable for his absolute fidelity to local types, scenery and costume.



PROCESSION OF APIS-OSIRIS—*By F. A. Bridgman*

Artist: **Briton Riviere**
Birthplace: **England**
Dates: **1840–**
Subject I: **Circe and the Companions of Ulysses**

GREEK mythology contains many fascinating legends, a number of them connected with animals. You doubtless know the story of Ulysses and his companions, who, after the Siege of Troy, wandered for ten long years before they finally reached their native land. The chief reason they were so long on the way was that they kept turning aside when they ought to have gone on. Among other places, they stopped at the home of a very beautiful but wicked and cruel enchantress named Circe, who took delight in turning into swine all who came near her to admire her.

The picture given here represents the companions of Ulysses as swine before the cruel Circe. Is it not sad to see those who were once men turned into these ugly animals? This misfortune came to them because they did not attend to their duty. When people neglect what is right, their characters change very unpleasantly, and this change of character is tolerably sure to alter the expression of the face, even though the body may remain the same. One's face will not remain beautiful if there are bad thoughts within one's heart.

The belief that every person is followed by some animal who has the same characteristics as himself is expressed in the old Norse Sagas; so when we read there of the wicked girl calling on the wolf to tell her what to do to get rid of her beautiful sister, we know it was really the bad heart of the jealous girl urging her on.

Briton Riviere, who painted this picture, was born in London in 1840. He is of French descent, his ancestors having been among those who took refuge in England in consequence of the Revocation of the Edict of Nantes. The Rivieres have been artists since 1800. Briton Riviere's grandfather, father and oldest son were students at the Royal Academy, and he himself has been a member for some eight or ten years, though he did not study there.

Who was Ulysses? What is meant by "Norse Sagas"?



CIRCE AND THE COMPANIONS OF ULYSSES. *By Briton Rivière*

As a schoolboy Briton Riviere drew and painted animals with marked talent; indeed, when only seven years of age he made from nature a sketch of a wolf's head, which is said to have shown extraordinary skill for so young a child. Two of his pictures executed when he was not over eleven years old were accepted and hung at the British Institute, and six years later he had three pictures at the Academy.

Subject II: Daniel in the Lions' Den

This is a companion picture, as it is called, to the "Circe," though it is quite different in character. Some critics consider it Briton Riviere's masterpiece.

See how calmly Daniel stands before these raging beasts. They represent the envy, jealousy, malice and hate—yes, and revenge, too—of those persons who feared the upright character of the prophet, and the truth he told. Daniel was not afraid, however, of the punishment which kings could inflict. In this hour of trial, and what looks like great danger, he feels no fear, for he knows that the living God whom he worships and serves is the only Power, and that these wild beasts really have none at all.

Could there be greater contrasts than this picture shows, as to expression (calmness and rage); as to attitude (upright and crouching), and as to line and masses of color?

It is said that the home of Briton Riviere is one of the most attractive in London. His studio is large and convenient, though more simple than others built at the same time, and here the artist paints for half of each day. Years ago he injured his sight by too close work, and now has to be very careful of his eyes



DANIEL IN THE LIONS' DEN—*By Briton Riviere*

Artist: Eugène Fromentin
Birthplace: France
Dates: 1820–1876
Subject: Hunting with Falcons

THE Saracens, the Arabs, and the Moors played a prominent part in the growth of the civilized world by bringing the art, literature, and general culture of the East into Europe. We see their beautiful architectural works in Southern Spain, and in Granada is an especially fine relic of their times, about which Washington Irving has written beautifully.

The people of these races have always been fond of animals, as is natural, since they are nomadic; hence are dependent on these friends and servitors of man. The Arabs have developed a magnificent breed of horses, known the world over for their wonderful speed and rare intelligence, as well as their remarkable beauty. Many famous artists have loved to paint them, among others Eugène Fromentin, a Frenchman.

The example of his work here given represents a hunt with falcons. The original is in the French museum called the Luxembourg, which was once a palace of the French kings.

Eugène Fromentin was born in 1820, at La Rochelle, where his father was a physician. From 1846 to 1848 he lived in Algiers, and later spent a year there, both times making sketches and studies without number for his characteristic paintings of oriental life. Besides having made his mark as an artist, he is known as the author of several delightful books of travel and a successful work of fiction.

He won numerous medals, received the decoration of the Legion of Honor in 1859, and ten years later was made an Officer of the Legion.

He depicted oriental scenes almost exclusively and his paintings of Arabs and their life in the desert are remarkable for their spirit and truthfulness. Travelers who know the region well are able to testify to the correctness of his portrayals even in the smallest particulars; while his attention to detail did not prevent the display of much originality and keen imagination.

Where is Algeria? La Rochelle?



HUNTING WITH FALCONS—*By Eugène Fromentin*

Artist: **Adolf Schreyer**
Birthplace: **Germany**
Dates: **1828–**
Subject I: **A Kabyle**

ONE of the very ablest painters of Arabian horses is Adolf Schreyer, who was born in Frankfort-on-the Main, in 1828. "A Kabyle" is among his finest pieces, one of those spirited, faithful representations that make us feel as though we had witnessed just such a scene in real life, and were glad the artist had had the genius to put it down in lines and shades and colors for us to keep—just as a great poet will say the very things that have been hiding in our own hearts, waiting for the master touch to summon them forth.

Belonging to a wealthy and distinguished family, Schreyer had every advantage that travel and instruction can give. He studied the horse in the riding schools of his native city and then while accompanying the Austrian army in its march through the Danube provinces. He has traveled in all the principal countries of Europe and has visited Egypt and Algeria.

Loving the horse as he did, he could not fail to be captivated by the noble, far-famed Arabian breed, which is so beautiful and picturesque, with its rich mane and tail and handsome coat, its shapeliness, spirit and intelligence. Nearly all his pictures are composed to exhibit this noble animal. Martial subjects are drawn by him less for the human interest they contain than for the display of some admirable characteristic of the horse.

Adolf Schreyer has won medals at Paris, Vienna, and Brussels; in 1864 the Cross of the Order of Leopold was conferred upon him, and he is a member of the Rotterdam and Antwerp academies. In 1862 he was made Painter to the Court of the Grand Duke of Mecklenburg-Schwerin.

His work is extremely popular in the United States and many of his finest works are owned in this country, chiefly in

What does the word "Kabyle" mean? Point out on the map Frankfort-on-the-Main.



A KABYLE—*By Adolf Schreyer*

private galleries in New York. I hope you may be so fortunate as to see some of his originals, for you will surely enjoy them, especially if you are a lover of horses

Subject II: A Halt in the Desert

In Schreyer's pictures the animal always reflects the intelligence of its master, and its whole attitude conveys the idea of sympathy with the motives and wishes of the rider. In fact, in some of the pictures of this artist, the horse seems to be capable of independence of action bearing on the circumstances; as, for example, the white horse in this scene.

Traveling across the desert is very difficult and dangerous, both because of the lack of water and on account of the presence of hostile tribes. In this picture the travelers have come to a green spot, an oasis, where there is a spring of water, and they are resting—both men and animals. But so accustomed are the horses to combat that, although the men are smoking unconcernedly, the noble white charger is on the alert, almost sniffing danger afar. The picture might have been called "The White Sentinel," so vividly does this beautiful animal express the character.

The masses of light and shade and the color values are most skilfully arranged in this picture; the drawing is superb and the sky-line very beautiful. The sense of rest and activity at the same time is cleverly conveyed.



A Halt in the Desert—*By Adolf Schreyer*

Artist: **Émile Jean Horace Vernet**
Birthplace: **France**
Dates: **1789–1863**
Subject: **Prayer in the Desert**

THE Arab represented in this picture has heard the call to evening prayer and has fallen on his knees on the ground, facing Mecca, to pay his devotions to Allah. How plainly we see it is evening rather than morning by the strong shadows cast so long and flat by both man and camel! There is no tree or hitching post to which the poor beast may be tied, so one leg is bound in that uncomfortable position to keep him from running away. It is doubtful if his feelings are as peaceful as those of his master.

The picture is called "Prayer in the Desert," and is by a very celebrated French painter, Horace Vernet, who was born at Paris in 1789. He was a soldier and loved best to follow the army into foreign lands. In 1814 Napoleon decorated him with the Cross of the Legion of Honor for his gallant conduct at the defence of the Barrière de Clichy, which he afterward embodied in one of his paintings. He was a great favorite of the Emperor of Russia, for whom he executed many paintings. His memory is spoken of as marvelous, for he never forgot a shape, a shade, or an expression when he wished to recall a subject to paint it.

In some families the same profession is pursued by generation after generation, and such was the case with the family of Vernet. Joseph, father of Horace, was one of the ablest painters of his day and taught his son and also Madame Lebrun, who painted the portrait of herself and daughter on page 97. The father of Joseph, Antoine Vernet, also acquired fame by his paintings.

It is said that Horace Vernet supported himself by his drawing when only fifteen years of age. He became known as a painter of military, oriental and biblical scenes, but after 1836 devoted himself chiefly to battle pieces and pictures of Arab life.

What does "Allah" mean? Supposing the shadows in this picture to be cast at evening, in what direction must Mecca be geographically?



PRAYER IN THE DESERT—*By Horace Vernet*

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